

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3470.

SATURDAY, APRIL 28, 1894.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, PICCADILLY, W.
TUESDAY NEXT (May 1), at 3 o'clock, Professor J. W. JUDD, F.R.S. T.P.G.S., First of Three Lectures on 'Rabies: their Nature, Origin and Metamorphoses.' Half-a-Guinea the Course.
THURSDAY (May 3), at 3 o'clock, Professor DEWAR, M.A., LL.D. F.R.S., First of Three Lectures on 'The Solid and Liquid States of Matter.' Half-a-Guinea.
SATURDAY (May 5), at 3 o'clock, Captain ARNEY, C.R. D.C.L. F.R.S., First of Three Lectures on 'Colour Vision' (the Tyndall Lectures). Half-a-Guinea.
Subscription to all the Courses in the Season, Two Guineas.

ROYAL SOCIETY OF BRITISH ARTISTS,
Suffolk-street, Pall Mall East, S.W.—10th EXHIBITION NOW OPEN daily from 10 to 6. Admission, One Shilling.
ADAM E. PROCTOR, Hon. Sec.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND TWENTY-FIRST EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 5. Admission 1s. Catalogue 1s.
ALFRED D. FRIPP, R.W.S., Secretary.

PALESTINE EXPLORATION FUND.
ON TUESDAY, May 8, at 4 p.m.,
H.R.H. THE DUKE OF YORK
will preside at a Lecture to be delivered in
THE WESTMINSTER TOWN HALL,
By Major CONDER, R.E., on
'FUTURE RESEARCHES IN PALESTINE.'
(A Firm for Excavations at Jerusalem having been granted by the Sublime Porte).
Doors open at 3.30 p.m. Reserved seats, 10s. 6d. and 5s.; Unreserved, 2s. 6d. and 1s. Early application should be made to the P.E. Fund, 24, Abchurch-lane, W.
By order, GEORGE ARMSTRONG, Assistant Secretary.

UNIVERSITY COLLEGE, LONDON.—BARLOW LECTURES.—Professor FARINELLI will give Twelve Lectures on DANTE'S 'PURGATORIO,' beginning TUESDAY, May 1. The Lectures will be given (in Italian) on TUESDAYS and FRIDAYS, at 5 o'clock, and will be open to the public without payment of tickets.
J. M. HORSBURGH, M.A., Secretary.

UNIVERSITY COLLEGE, LONDON.—NEW MARCH LECTURES.—HENRY HIGGS, Esq., LL.B. F.R.S., will lecture on 'The Condition of the Working Classes in Europe and the United States,' at 6 p.m., on May 1st, and the five following TUESDAYS, in University College, London. Admission free. A Syllabus of the Lectures may be obtained at the Office.
J. M. HORSBURGH, M.A., Secretary.

SOCIETY OF AUTHORS (Incorporated).
President.—Mr. GEORGE MEREDITH.
FIRST LIST.

The ANNUAL DINNER of the SOCIETY will take place on THURSDAY, the 31st day of May, at the Venetian Room of the Holborn Restaurant, at 7 for 7.30 p.m. The Chair will be taken by Mr. LESLIE STEPHEN.

The following Members of the Society have accepted the post of Steward of the Dinner:—
The Rev. E. A. Abbott, D.D.
Genl. Allen
William Allingham, F.R.C.S.
William Archer
Alfred Assheton
Sir Robert S. Ball, LL.D. F.R.S.
A. W. B. Beckett
Frank R. Bedford, F.R.S.
The Rev. Canon Bell
F. Benson
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The Rev. Prof. T. G. Bonney, F.R.S., &c.
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Egerton Castle
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The Hon. John Collier
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A. Conan Doyle, M.D.
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Bail Field
Prof. Michael Foster, F.R.S. D.Sc.
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Thomas Hardy
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John Oliver Hobbes
John Hollingshead
W. Holman Hunt
Dr. Sophia Jex-Blake
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Prof. John Stainer, Mus. Doc.
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Sir Richard Temple, Bart., G.C.S.I., &c.
The Rt. Hon. the Lord Tennyson
Mrs. May Thomas
Sir Henry Thompson, Bart., F.R.C.S.
Sarah Tyler
The Rev. Charles Yorsey
Mrs. Humphry Ward
E. Watts
The Right Hon. the Earl of Wharncliffe
Col. Sir Charles Wilson, K.C.M.G.
F. R. S.
The Very Rev. the Dean of Winchester
John Strangue Winter
Edmund Yates
I. Zangwill.

As the space of the room is limited, Members are earnestly invited to forward their names without delay.
When the room is full no more names can be accepted.
By order of the Committee,
G. HERBERT THIRING, Secretary.
No. 4, Portland-street, W.C., April, 1894.

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GRESHAM LECTURESHIP ON GEOMETRY.

A VACANCY having occurred in the Gresham Lectureship on Geometry by the resignation of Mr. Karl Pearson, I am directed to give notice that candidates for the Appointment must deliver applications in writing, accompanied by copies of testimonials, to me on or before the 15th MAY. The age of candidates must not exceed fifty years, and the Appointment of Lecturer will be for one year only from the date of such appointment.
Particulars of the duties of the Office may be obtained from me.
JOHN WATNEY, Clerk to the Gresham Committee.
Mercers' Hall, London, 25th April, 1894.

THE GOVERNORS OF THE BRADFORD GIRLS' GRAMMAR SCHOOL.

GRAMMAR SCHOOL are prepared to receive applications for the post of HEAD MISTRESS, vacant at the end of July. The fixed salary is 300l. per annum (without residence), with a Capitation Fee of 1l. for each scholar. The present attendance is 300, exclusive of Kindergarten, to which the Capitation Fee does not apply.—Application, with copies of testimonials, endorsed "Head Mistress," to be sent not later than May 15th to the CHAIRMAN of the GOVERNORS, who will supply copies of scheme and other particulars if desired.

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Applications must state the age of the candidates, and be accompanied by testimonials (copies only) as to qualifications and experience in teaching, and must be addressed "The Town Clerk, Guildhall, E.C." (marked "Head Mistress" on the envelope), on or before the 3rd May next.

Information as regards duties and the requisite qualifications may be obtained on application to the Town Clerk.
Guildhall, E.C., 12th April, 1894. MONCKTON.

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MOUNT VIEW, HAMPSTEAD.—The NEXT

TERM will begin on THURSDAY, May 10.—Reference kindly allowed to Mrs. Spencer Wells, Lambeth Palace; Professor Huskin, Harnwood, Coniston; Sir Spencer Wells, Golden Hill, Hampstead.—Prospectus on application to Miss HELEN E. BAYNES.

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April, 1894.

UNIVERSITY of GLASGOW.

MORAL PHILOSOPHY CHAIR.
The University Court are about to APPOINT a PROFESSOR to occupy the above Chair in this University, recently rendered vacant.
The Professor will be required to enter on his duties from October 1st next, from which date the appointment will take effect.
The Salary of the Chair has been fixed by Ordinance at 800*l.*, subject to reduction to not less than three-fourths of that sum in the event of the Fee Fund not being fully maintained. The Chair has an Official Residence attached to it.
The appointment is made *ad vitam aut culpam*, and carries with it the right to a pension on conditions prescribed by Ordinance.
Each applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before TUESDAY, June 12th.
Secretary to the Glasgow University Court.
91, West Regent-street, Glasgow.

THE VICTORIA UNIVERSITY.

The following EXAMINATIONS will be held at Owens College, Manchester; University College, Liverpool; and Yorkshire College, Leeds, in JUNE.
AN ENTRANCE EXAMINATION in ARTS (Introductory to the Faculty of Medicine), on MONDAY, June 10th, and Following Days.
AN ENTRANCE EXAMINATION in ARTS (Introductory to the Faculty of Music), on MONDAY, June 10th, and Following Days.
A PRELIMINARY EXAMINATION (Introductory to the Faculties of Arts, Science, and Law), on THURSDAY, June 14th, and Following Days.
The Examination Fee (2*l.*), accompanied by a list of the subjects presented, must be sent to the Registrar, from whom conditions of entrance and further particulars can be obtained on or before June 1st.
Manchester, April, 1894.

UNIVERSITY COLLEGE, LONDON.

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V. A. H. HORSLEY, M.B. B.S. F.R.S., Dean of the Faculty.
J. M. HOLDSBROUGH, M.A., Secretary.

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3. A Scholarship of 150*l.* and the Preliminary Scientific Exhibition of 50*l.*, each tenable one year, in Physics, Chemistry, Vegetable Biology, and Animal Biology. Candidates for these must be under twenty years of age, and must not have entered the Medical or Surgical Practice at any Medical School.
4. Jefferson Exhibition of 21*l.* for one year in Latin and Mathematics, with any one of the Languages, Greek, French, and German. (Classical book as in Matriculation of Univ. of London, June, 1894.) Candidates must not have entered at any Medical School.
The successful candidates in all cases will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination.
For full particulars apply to Dr. T. W. SNOOK, Warden of the College, St. Bartholomew's Hospital, E.C.

WESTMINSTER HOSPITAL MEDICAL SCHOOL, Caxton-street, W.

The SUMMER SESSION will BEGIN on MAY 1.
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LE CORRESPONDANT

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SATURDAY, APRIL 28, 1894.

CONTENTS.

	PAGE
SIR HOPE GRANT	533
THE VERDICT OF THE MONUMENTS	534
SKELTON'S EDITION OF CHAUCER	535
BIG GAME SHOOTING	536
NEW NOVELS (Esther Waters; The Rubicon; The Prisoner of Zenda; The Constable of St. Nicholas; Needs Must; The Mystery of Landy Court; A Dish of Matrimony; His Troublesome Sister; A Modern Xanthippe)	537-539
BIBLIOGRAPHICAL LITERATURE	539
OUR LIBRARY TABLE—LIST OF NEW BOOKS	540
THE BREATH OF AVON; THE BOOKSELLERS' TRADE DINNER; CHAUCER'S 'CLERKS TALK'; THE ENGLISH ANCESTRY OF WASHINGTON; THE BURIAL-PLACES OF RACHEL BRIGHAM AND OF HER FATHER NICHOLAS	541
LIBRARY GOSSIP	542
SCIENCE—MATHEMATICAL LITERATURE; ASTRONOMICAL NOTES; GEOGRAPHICAL NOTES; SOCIETIES; MEETINGS	543-544
FINE ARTS—THE SOCIETY OF PAINTERS IN WATER COLOURS; NOTES FROM NUBIA; A "SABELLIC" AMULET; SALES; GOSSIP	545-547
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK	548-549
DRAMA—THE WEEK; GOSSIP	550
MISCELLANEA	550

LITERATURE

Life of General Sir Hope Grant. With Selections from his Correspondence. Edited by Henry Knollys, Colonel (H.P.) Royal Artillery. 2 vols. (Blackwood & Sons.)

THE late Sir Hope Grant was not a commander of genius, but he was a capable soldier; and after having been one of Lord Clyde's most able lieutenants, he carried to a successful issue a most difficult campaign. He was also pre-eminently a good man, and the story of his career, his experiences, and his ideas, now put before us by his ex-aide-de-camp, is full of interest. As far as is possible, Col. Knollys lets Sir Hope tell his own tale by means of his journals and letters, only adding connecting or explanatory passages or foot-notes.

The youngest son of Mr. Francis Grant, of Kilgraston, and a brother of the late President of the Royal Academy, James Hope Grant was born in 1808, and in 1826 he was gazetted to the 9th Lancers. After nine years in this expensive regiment he became captain, and his commissions having cost him 5,000*l.*, and the other 5,000*l.* of his patrimony being nearly exhausted, he was thinking of retiring, when, fortunately for him and the country, Lord Saltoun, who had defended Hougomont during the earlier part of the battle of Waterloo, was recommended by Sir David Baird to appoint Capt. Grant his brigade-major upon being ordered to China. Lord Saltoun was extremely fond of music, and Sir David had laid stress on the fact that Capt. Grant was not only an excellent officer, but also a skilled musician. In December, 1841, Hope Grant sailed with his general for Shanghai, one of his fellow passengers being Lieut.-Col. Colin Campbell, with whom he commenced a warm and lasting friendship. Capt. Grant's first experience of active service was at the capture of Chin-Kiang, and one of the incidents of that exploit greatly pained a brave, but humane officer:—

"During the attack on the city, an officer and a party of Madras soldiers entered a house which was apparently deserted, but on further search they discovered a fine Tartar soldier,

badly wounded, hidden among some bed-clothes, and his wife, a pretty young creature, who had been manifestly tending him, huddled up close to him in an agony of terror. The officer's party removed her from her husband, thrust her outside the room, and then drove their bayonets into their unfortunate prisoner."

In 1842 the 9th Lancers sailed for India, and Capt. Grant obtained his majority on augmentation. He was also made a C.B., so that when in 1844 he arrived at Cawnpore, to find himself in temporary command of the regiment, he was entitled to consider himself a fortunate officer. His next experience of active warfare was at Sobraon, where his career nearly came to an untimely end through an incident almost unprecedented in the history of the British army. The colonel of the regiment was officiating as brigadier:—

"On the day of the battle... appeared very drunk. He had been taking nips to keep up his spirits. He was drunk before us all; everybody saw it when we were going into action, and a hiss was very audible throughout our ranks. He was utterly useless; he was even incapably nervous, and his behaviour annoyed us all very much. So on the evening of the battle I went to the second lieutenant-colonel who was senior to me, and said: 'You know that the colonel was drunk yesterday [sic] when we were going into action?' 'Yes, of course,' was the reply. 'Well, you know you must go and put him in arrest.' 'Indeed, I shall do nothing of the sort,' he answered angrily; 'I will leave you to do that business, and to knock your head against a stone wall if you choose.' 'Very well,' I said, 'if you won't do your duty, I will do mine.' So early next morning I went to the colonel in his tent, where he received me alone, and little suspecting my mission, addressed me very cordially, and I spoke thus to him: 'You know you were very drunk yesterday, sir, when you led us into action. I have come to tell you that if you do not at once undertake to leave the regiment, I shall now put you in arrest and report your conduct.' 'Will you, indeed,' said the colonel in great anger. 'Very well, I will be beforehand with you, and I now place you in arrest for bringing a false and insulting accusation against your commanding officer,' and I went to my tent in arrest. Of course the above was a strong measure for a junior officer to take against his senior, but I had no wish to remain in a regiment if it were to be so disgraced by its commanding officer, and I was quite ready to stand the consequences. There was a great to-do about the matter. Sir Hugh Gough ordered a court of inquiry to assemble, and witnesses were examined on both sides....The proceedings seemed to be endless. I remained in arrest for six weeks, and a prettystate of mind I was in. I made sure I should be turned out of the army....I only know that after six weeks I was released from arrest and ordered to return to my duty, and that Col. — was allowed to retain command of the regiment."

It appears that Sir Hugh Gough, anxious to help Grant, suggested that the latter should make some sort of an apology. Major Grant consented so far that he apologized, "not for bringing the charge of drunkenness, but for going to his commanding officer's tent and telling him he must leave the regiment."

In the Punjab campaign of 1848-9 Hope Grant, who had become a lieutenant-colonel, commanded his regiment at Chillianwallah and Goojerat, and at the former battle (where, by the way, he engaged in single combat with a Sikh horseman) he suffered a signal mortification. He was in personal command

of two of his squadrons when, suddenly seized with a panic, his men turned about and fled, notwithstanding the efforts of their officers. Grant supposed that his professional prospects were ruined, but a manly letter of explanation was considered to clear him from all blame. At Goojerat he was ordered, on the occasion of the enemy's last attempt at a general advance, to charge with a squadron of his regiment and the Scinde Horse a large body of Sikh cavalry. Of the subsequent pursuit he says in his journal, "It was horrible work slaughtering these wretched fugitives," and he mentions two particularly cruel acts of British soldiers. He, however, urges in extenuation that "our men were enraged with the Sikhs, owing to the brutal manner in which they had slaughtered our wounded at Chillianwallah." In 1850 the colonel against whom Grant had brought charges at Sobraon died of quinsy in England, and almost simultaneously the next senior officer died of over-exertion in Kashmir. Grant in consequence became lieutenant-colonel (without purchase) of the 9th Lancers, a conspicuous piece of good fortune for him, as he had no funds for purchasing the step. In 1854 he became full colonel by brevet.

Col. Grant was stationed at Umballa when the mutiny broke out, and he was appointed brigadier of cavalry in the force hastily organized for the siege of Delhi. The brilliant part which he played in the struggle thus commenced is matter of history, and we cannot spare space for all the numerous passages concerning it which we should like to quote. One or two, however, are not to be passed over. At about 7.30 p.m. on the 9th of June, Sir H. Barnard sent for Brigadier Grant:—

"He hushed me into a whisper, and asked me if I thought any person could possibly overhear us. On my replying 'No,' he said, 'There is treason around us; our servants are treasonable—the 9th Irregular Cavalry are treasonable; and I mean to attack the town.' I was surprised at his manner, but I said I thought his determination a very wise one....Soon after I quitted him, and at about 11 o'clock at night a paper was put into my hands with directions for the attack; but scarcely an hour had elapsed ere I received a counter-order....This change of plan appeared to me unwise. However, had the attack failed, our situation would have become desperate indeed."

On the 6th of July Sir H. Barnard died:—

"Sir Hope, judging from his chief's wild and painfully depressed manner and words, when imparting the secret orders for an immediate assault, was of opinion that the naturally strong mind of the noble soldier was unhinged, and that the subsequent recall of the order was due to the restored balance of reason."

Of Sir Archdale Wilson, Sir H. Barnard's successor, Sir Hope says, "Wilson was an energetic officer, had a sound head, and knew his work."

Grant's subsequent services were highly appreciated by both Lord Canning and Lord Clyde. At the end of 1857 he was advanced from C.B. to K.C.B., and for the series of operations commencing with the siege of Delhi and concluding with the defeat of the Gwalior contingent at Cawnpore he was created a major-general, and about the same time received a good-service pension of 200*l.* a year. To the civilian it may appear that

he was handsomely rewarded. As a matter of fact, however, the promotion involved a heavy pecuniary loss—no less a sum than 12,000*l.*, which he would have obtained from the regiment had he become major-general in the ordinary way a year or two later. For his subsequent achievements in the Doab and Oudh he received nothing, though Lord Clyde recommended him for the G.C.B. In a letter to Lord Canning written in January, 1859, referring to Sir Hope Grant, Lord Clive observes: "I cannot say too much in his praise. He has the rare merit of uniting the greatest boldness in action, a firm and correct judgment, and the most scrupulous regard for his orders and instructions." Again, in conversation Lord Clyde said, "Hope has a clear head for business, and a sound judgment; and as to handling troops in the field, he is quite perfection, and has no master." How well he conducted the campaign in China in 1860, notwithstanding difficulties of every sort, is well known—too well known, indeed, to require comment or to call for criticism. As a reward he received the Grand Cross of the Bath, but had to pay 84*l.* 4*s.* for fees! On arrival in England he found that he had crossed a letter from Sir Charles Wood containing his appointment to the command of the forces in Madras; and when he applied for the usual 2,000*l.* for outfit, it was refused on the pretext, worthy of a village attorney, that he was on leave in England, and was not entitled to the money unless sent out direct from home!

On Grant's final arrival in England, the Duke of Cambridge explained that it was not his fault that Sir Hope Grant had not been appointed Commander-in-Chief in India, but that Sir Charles Wood had decided upon Sir William Mansfield. Sir Hope in his journal remarks that "Sir William Mansfield's appointment was apparently a good one, for he was very talented. But in my opinion he would have made a better Governor-General than Commander-in-Chief." With this opinion those who knew the late Lord Sandhurst will agree, for although a most able man, his sympathies and tastes were those of a statesman rather than a soldier. Appointed Quartermaster-General, Sir Hope Grant was frequently called into consultation about the Jervis court-martial. He considered that to try this man by court-martial was unwise, that an explanation should have been demanded of him, and that if this was not satisfactory he should have been called upon to resign his staff appointment.

Although his old companions in arms Sir William Mansfield and Sir Robert Napier—men certainly not his superiors in military achievements—had been raised to the peerage, Sir Hope Grant died not even decorated with the order of the Star of India! The editor attributes the withholding of these honours to Sir Hope's singularly modest character, and "the fact that while nature had endowed him with considerable military ability, quick perception, and sound judgment, she had inflicted on him an absolute dumbness as regards the power of giving them utterance." However this may be, Col. Knollys, who has done his work of editor with zeal, is by no means dumb; on the contrary, he will probably bring upon himself by his outspoken utterances a

great amount of hostility. As he says himself, "Approval of good.....is inseparable from condemnation of evil," and on that principle he has acted; and some wonderfully candid statements are to be found in his interesting volumes.

The "Higher Criticism" and the Verdict of the Monuments. By the Rev. A. H. Sayce. (Society for Promoting Christian Knowledge.)

THAT the monuments, although they teem with contemporary allusions to Biblical personages and Biblical matters, should, on the whole, have received little direct attention from the Biblical critic is not to be wondered at, certainly not in England. Those who are under no professional obligation to forward the older studies outside the circle of routine are not likely gratuitously to meddle with a new science. Critical boldness, if raised to a still higher point, might become critical foolhardiness, and since Porson's day "sobriety" has been our word. It is true that widespread interest and proficiency in Assyrian studies, on the part of inquirers of all sects and schools, honourably distinguish the ambitious and enterprising pundits of the United States; but at home, steadied by an academical past of seven or eight hundred years and revenues to match, we are less impulsive; while, to take another point of view, those accustomed to the satisfying precision and completeness of the elementary handbook have surely a right to expect that a language of which the vowels are still unnumbered—to quote a recent able statement of the case against Assyrian by a Biblical critic not himself an Assyriologist—should perform some sort of quarantine before it is admitted to the leisured circle in which more definite studies are endowed and represented, even if they are not cultivated.

Under these circumstances, the appearance of a book dealing with the Higher Criticism and the Monuments by a scholar possessing the unusual qualifications not only of being able to read the monuments—telling the number of the vowels, and calling them all by their names—but of having himself largely contributed to the work of their discovery and decipherment, is an event that, if only on account of its novelty, deserves more than a passing notice.

Mill said that a man could not tell the difference between two things if he only knew one of them; but since Mill's day inquirers have, apparently, gone up "higher." It seems, however, that before one actually strikes the stars there is a cloudland to be traversed, in which it is quite possible to mistake shadow for substance, assumption for fact.

"Discovery has been crowding on discovery, each more marvellous than the last, and bearing more or less directly on the Old Testament records. So rapidly has the work of the excavator and the decipherer been proceeding, that it has been difficult even for the oriental archaeologist to follow it, and estimate its consequences for the study of ancient history. Still less can it be expected that either the 'higher critic' by profession or the public at large has been able to follow it and realise the complete revolution it must make in our conceptions of the ancient oriental world. The assumptions and preconceptions with which the

'higher criticism' started, and upon which so many of its conclusions are built, have been swept away either wholly or in part, and in place of the scepticism it engendered there is now a danger lest the oriental archaeologist should adopt too excessive a credulity."

Out of the points upon which Prof. Sayce brings the evidence of the monuments to bear with his accustomed learning and ingenuity we can only select a few; but at the outset it must be remembered, as the author himself admits, that this testimony is by no means always at variance with the conclusions to which the critics have come on their own higher ground. For instance, in the Books of Chronicles we see "the first beginnings of that transformation of history into Haggadah, which is so conspicuous in later Jewish literature"; the story of Esther, again, is "an example of Jewish Haggadah which has been founded upon one of those semi-historical tales of which the Persian chronicles seem to have been full"; while against the historical character of the book of Daniel our author pronounces with as much clearness and decision as if he had been incapable of reading the Babylonian equivalent of Belshazzar's name.

On the other hand, of the assumptions either made explicitly by critics or involved in their assertions and conclusions, not a few, according to Prof. Sayce, will decompose when brought into the light from the monuments.

For instance, with regard to the early use of writing in Palestine, it is undoubtedly true that a rude and ignorant clan may dwell for a considerable time within the borders of a highly civilized people without acquiring more than the faintest tincture of learning and cultivation, and, if we had nothing but probability to guide us, it might well seem neither necessary nor even natural that, when Israel came out of Egypt, he should have taken with him many acquisitions more intangible than the gold and silver borrowed on very favourable terms at the last moment. In Egypt astronomy had been advanced by centuries of cultivation to a high degree of perfection; nevertheless—to quote the words of Mr. Renouf—"after a long time of bondage, the Israelites left Egypt without having even learnt the length of the year"; and what reason was there in fact, as distinguished from tradition, to assume that they must have been more familiar with the signs of the alphabet than they were with the signs of the zodiac? Under these circumstances it was not surprising if the critic found it "impossible to conceive of a Samuel, or still less of a Moses, sitting down to compile a history and a code of laws." But recent discoveries have widened the reach of probability by widening the basis of fact upon which it rests.

"The Old Testament and the discoveries of oriental archaeology alike tell us that the age of the Exodus was throughout the world of Western Asia an age of literature and books, of readers and writers, and that the cities of Palestine were stored with the contemporaneous records of past events inscribed on imperishable clay. They further tell us that the kinsfolk and neighbours of the Israelites were already acquainted with alphabetic writing. If we are to reject the narratives of the earlier books of the Bible it must be for other reasons than the absence of a contemporaneous literature. If we are to throw discredit on the history of the

campaign of the Babylonian kings and the payment of tithes to Melchizedek, or to refuse belief to the archaeological statements of the Deuteronomist, we must have recourse to other arguments than those which rest upon the supposed ignorance of the art of writing in the early age of Palestine."

Of all the results of Assyrian discovery, none is probably more widely known and accepted than the fact that there are Babylonian elements in the book of Genesis. Through long residence with critics and apologists of all schools this result has become quite domesticated and respectable, and it is no longer to be recognized as a hostile intruder. In fact, the phrase "inspiration of selection"—which means presumably the influence under which the Biblical compiler borrowed one uninspired thing instead of another—so exactly suits its assured and honourable position that it might have been invented on purpose. Nevertheless, it seems probable to our author that even this old-established occupier of licensed premises may have to move into new relations. Before the discovery of the Tel el Amarna tablets it was natural for the critic, who had once been brought to see that the compiler of Genesis had employed Babylonian material, to assume that he could only have got hold of it when in permanent and fruitful intercourse with Babylonian civilization; and for anything the critic knew, or could have known, to the contrary, there was no such period of intercourse before the Babylonian captivity. Now, however,

"in the Canaan which was conquered by the Israelites we must expect to find not only Babylonian gods and forms of faith, but also Babylonian traditions, Babylonian beliefs and Babylonian legends. There is no longer, therefore, any need of looking to the Babylonian exile for an explanation of the Babylonian ideas which underlie the account of the Creation in the first chapter of Genesis."

But the Babylonian are by no means the only foreign elements to be found in the Bible. Not to speak of the story of Joseph, of which "the Egyptian colouring is too vivid and clear to admit of question," even the book of Job, according to Prof. Sayce, may possibly have had an Edomite origin:

"Its scene is laid in the land of Uz, which cannot have been far from the Edomite border, and the corruption and difficulty of the text would be explained if the book were written in a dialect which differed from Hebrew as we find from the inscriptions of Mesha the language of Moab differed from that of Israel. Copyists and commentators alike would be puzzled by dialectic peculiarities which resembled Hebrew only in form."

In the introduction to this volume Prof. Sayce complains that the critics have demanded of the Biblical writers a degree of accuracy which they would hardly expect to find even in a modern author; but, if this be so, it must be remembered that unique demands are the result of unique pretensions. To doubt the accuracy of Herodotus was enough to raise a storm in the Cam and a hubbub in Fleet Street; but even his champions among the journalists did not go so far as to call him inspired; and, after all, have not the strictures of the critics been pretty evenly balanced by the shuffles of the apologists? "Des hypothèses auxquelles un Boissonade ou même un Rollin songeraient jamais, on les trouve

plausibles quand il s'agit de disculper un auteur sacré."

In conclusion, this book is characterized, like all the work of Prof. Sayce, by the charms of a style which does not, because it is popular, cease to be literary, but combines clearness and elegance in a form that is almost French. It will have done good service if it tends to raise the question whether disbelief in what one has not learnt to read may not be as much of a drawback in archaeology as belief in what one does not understand is said to be an advantage in theology—unless, of course, those who stand outside see most of the game.

The Complete Works of Geoffrey Chaucer.

Edited from Numerous MSS. by the Rev. Walter W. Skeat, Litt.D. Vol. I. (Oxford, Clarendon Press.)

It is some five hundred years since the chief English poet of the Middle Ages drew near the close of his busy, chequered life—perhaps exactly five hundred years since, in the "Envoy" of what is somewhat inaptly called 'The Complaynt of Venus,' he begs that his verses may be received with indulgence,

For eld, that in my spirit dultheh me,
Hath of endyng at the soteltie
Wel ny bereft out of my remembrance.

The long day's task was done, and he was soon to sleep. And ever since his has been held one of the greatest names of English literature. Every subsequent generation with more or less real knowledge of his writings—often with less rather than more—has recognized his eminence, as it would be easy to show by quotations, did time and space permit. But not till now has any complete critical edition of his works been undertaken. Much excellent service towards a comprehension of them, or one or other of them, and towards a careful investigation of the poet's life and circumstances, has been rendered by Tyrwhitt, Nicolas, Dr. Richard Morris, Dr. Furnivall, the late Prof. Ten Brink, and other distinguished continental scholars. But, though many Chaucerian students have done wisely, it must be allowed Prof. Skeat excels them all. The publication of which the first volume now lies before us stands absolutely alone in respect of extent of learning and thoroughness. Prof. Skeat has produced more than one *magnum opus* which has greatly aided and promoted English scholarship. But, however high the praise that may be justly given to his previous enterprises, this present one is certainly his *maximum opus*. There can be little doubt that for many a long year it will be the standard edition of Chaucer's works. Some details may have to be corrected; haply, and happily, some additions may have to be made; certainly from an historical and from an æsthetic point of view his labours may be largely supplemented or complemented; but it is not at all likely that this masterly production will be superseded in a hurry, and when at some distant period superseded, it will unquestionably leave its mark on what comes after. In a word, this edition makes an epoch in Chaucerian study.

To describe more definitely the outline of Prof. Skeat's work, we may consider it under four heads or "distinctions": in the first

place, he brings together with exhaustive care all the facts at present ascertained of Chaucer's life; secondly, he has most carefully scrutinized the list of Chaucer's works, and firmly and finally rejected many pieces that have hitherto found admission into the current collections, himself, on the other hand, adding—on grounds that are at least plausible and in some cases more than plausible—some poems that have not before appeared in any Chaucerian collection; thirdly, he has taken unlimited pains to furnish a satisfactory text, and, what is more, to provide his readers with the means of appraising the value of the lections he adopts; and, lastly, he has done all that an indefatigable research could reasonably be expected to do, and often much more, in the way of explaining obscurities of language or allusion, and has succeeded in throwing light on many passages that utterly defied previous commentators.

In all these departments of Chaucerian study Prof. Skeat has laboured with wonderful vigour and shrewdness, incorporating (with acknowledgment) what is of worth in the results of his predecessors and contemporaries, but scarcely in any case not adding something valuable of his own discovery, in the notes perpetually doing so. Other sides of Chaucerian study he leaves to others. "Of his poetical excellence," he writes, "it is superfluous to speak. Lowell's essay on Chaucer in 'My Study Windows' gives a just estimate of his powers." The directions and limits of Prof. Skeat's investigations are well known, and known to no one better than himself, or rather are consciously adopted and observed by himself. And it would be mere churlishness, when he gives so abundantly in so various ways, to complain that he does not give yet more—give in other ways. Let us rather realize the high value of what is set before us, and be duly thankful. He has, in fact, done much to make an artistic criticism of Chaucer possible; he has cleared the way for it, by finally removing obstructions in the shape of poems assigned to him which he did not write, and of numerous sentences which no one could understand. Assuredly, many of the literary judgments on Chaucer to be found in current handbooks are sufficiently comic, based as they so commonly are on things written by somebody else, such as 'The Testament of Love,' 'The Flower and the Leaf,' 'The Cuckoo and the Nightingale'! The less said about much Chaucerian criticism, the better; to say nothing were best. But we trust that for the future "appreciators" of Chaucer will at least exclude from their estimate compositions that are certainly spurious!

Of course there are Chaucerian difficulties, both biographical and other, that even Prof. Skeat's diligence has not solved, e.g., difficulties relating to his married life, to his friendship with Gower, to his son Thomas—if he was his son, as seems now fairly certain from the quotation given from Gascoigne's 'Liber Veritatum,' first printed in our own columns some years ago. One matter at least which undoubtedly demands consideration—viz., how a vintner's son came to obtain such a position at Court as Chaucer obtained, a matter the investigation of which might help to a better understanding of mediæval society and its ways—Prof. Skeat

passes over without any notice. And we are not sure that Prof. Skeat always uses all the means obviously within his reach for elucidating or illustrating the poet's various fortunes. Something more might, we think, be gained by a closer examination of the general history of the period, and especially of its closing years. Chaucer's connexion with the Court being so intimate, the question may well be asked, What was his attitude towards King Richard II. as he grew more and more wayward and headstrong, Regardless of the sweeping whirlwind's sway, That, hush'd in grim repose, expects his evening prey?

We know from the second edition of the 'Confessio Amantis' how utterly so loyal a subject as Gower was estranged and made indignant by the wildness and incompetence he beheld in high places; and we know—Prof. Skeat has himself called special attention to the fact—how Langland also (he, too, of a loyal spirit) keenly observed that the ill-conditioned and misguided monarch was travelling fast on the road to ruin. Was Chaucer, then, blind to all the growing mischief? Did he perceive no signs of the coming storm? Or, seeing clearly such signs, did he hold his peace, and utter no word of warning to his miserable patron? In fact, he spoke out with exceeding courage and plainness, and possibly enough the pecuniary distresses which beset him so grievously in the last decade of his life are not unrelated to the honesty with which he liberated his soul; for possibly enough he gravely offended and disgusted the wilful, frivolous ruler to whom he gave "a piece of his mind" with a frankness that is highly significant as exhibited by a nature so unceremonious and indulgent. At least, if he was not indignant, it is vastly to the credit of the said ruler, and somewhat at variance with the ordinary estimate of his character. In Chaucer's "balade" headed 'Lak of Stedfastnesse,' the biographical importance of which Prof. Skeat and others before him have, we venture to think, overlooked, the poet's burden is

That al is lost for lak of stedfastnesse.

Word and deed, he says, are not like each other; the world is turned upside down by corruption; fraud is rife; virtue is powerless; things have gone from right to wrong, from truth to fickleness. This is plain speaking, and in "Lenvoy to King Richard" he strikes home, he cries aloud, and spares not:—

O prince, desyre to be honourable,
Cherish thy folk, and hate extorcioun!
Suffre nothing, that may be reprevable
To thyn estat, don in thy regoun.
Shew forth thy swerd of castigacioun,
Dred God, do law, love trouthe and worthinesse,
And wed thy folk agein to stedfastnesse.

No doubt "the general idea" of these verses is from Boethius; but assuredly Chaucer has made it his own, and imparted to it an unmistakable application. If the exact date of this little poem could anyhow be ascertained, light would surely be thrown on an obscure passage in the poet's life. Shirley assigns it to the last years of Richard II., and says it was sent to the King at Windsor. But it may very well have been written some years earlier—as early as 1393, as Prof. Skeat suggests, or even before 1393. With what hope, not only for himself, but

for his country, Chaucer welcomed the advent of King Richard's successor appears with sufficient vividness in the envoy of the "compleint" to his empty purse:—

O conquerour of Brutes Albion!
Which that by lyne and free eleccioun
Ben veray king, this song to you I sende;
And ye, that mowen al myn harm anende,
Have minde upon my supplicacioun.

The Badminton Library.—Big Game Shooting.
By Clive Philipps-Wolley and other Writers. 2 vols. (Longmans & Co.)

THERE is undoubtedly great fascination for a large section of the English public in the subject of which these two volumes treat; for big game shooting involves visits to the more remote and unknown parts of the world, concerning which all are glad to learn, and few teachers are more agreeable or competent than those favoured persons whose circumstances permit them to rove far and wide in pursuit of pleasure.

Moreover, their training as sportsmen, entailing close observation of nature in many moods, often serves them well when the gun is laid aside for the pen. This is fortunate, for the sport is so varied that in order to deal with the subject satisfactorily many contributors, each an expert in his own line, are required, and they have in the present instance worked together successfully under the editorship of Mr. Philipps-Wolley. For this Mr. Philipps-Wolley deserves credit, because it is no easy matter to secure the necessary co-operation; and even when that is done the difficulties are by no means at an end. Experts differ widely on shooting as on other subjects, so that the tact necessary in supervising and keeping their work in harmony, and at the same time in subordination to the general scheme of the series, deserves recognition.

The editor opens the first volume with a chapter "On Big Game Shooting Generally," in which the sport is justified on grounds which will be deemed sufficient by the persons for whom the book is written, and reckless or wanton destruction is most properly condemned. That such has often been indulged in, especially in Africa, under the excuse of the necessity of feeding large bodies of men, and in America without that excuse, is beyond question; the results that might be anticipated have followed, and the butchery has been dignified by the appellation of sport. The general directions given are, as might be expected, good, though there may be a difference of opinion on some points. The less tobacco smoked when on the hill or in the forest the better, we think, for the sportsman; and the wisdom of shooting from a rest wherever it is possible is doubtful. Still, these are comparatively small matters, and, men being different, no hard-and-fast rule can be laid down.

After this chapter African sport is described, first as it was fifty years ago, by Mr. Cotton Oswell, the companion of Livingstone; and next as it is now, by Mr. F. J. Jackson and Mr. F. C. Selous. Of Oswell, who died on May 1st, 1893, soon after he had finished his chapters for this book, there is a sympathetic notice by Sir Samuel Baker, who in turn paid his debt to nature on December 30th of the same year. Baker

"regarded Oswell as the perfection of a Nimrod. Six feet in height, sinewy and muscular, but

nevertheless light in weight, he was not only powerful but enduring.....all those who knew him, either by name or personal acquaintance, regarded him as without a rival; and certainly without an enemy: the greatest hunter ever known in modern times, the truest friend, and the most thorough example of an English gentleman."

The admiration was mutual, for Mr. Oswell refers to Baker as "the best shot, sportsman, and writer that ever made Africa his field." Oswell's reminiscences, though agreeably told and full of sufficiently surprising incidents, are of a time and circumstances in the nature of things little likely to recur. The days were those of muzzle-loaders, and the method followed was to gallop on horseback after countless herds of game, slaughtering vast numbers, and wounding more—a form of sport with which we have but scant sympathy. Now the sportsman has to travel much further into the interior, and has to stalk the animals in orthodox fashion or something approaching to it. Mr. F. J. Jackson describes the sport as it is to-day, and supplies excellent instructions as to the requirements of dress, camp gear, and stores; he mentions districts and routes in East Africa, gives advice as to the arrangements desirable for the caravan, and devotes several chapters to the more important animals likely to be found. We believe that the descriptions are correct, but may be permitted to regret that our illusion as to the lion being king of beasts is being gradually dispelled. It is hard for a Britisher to bear, and we shall have to find a substitute to set up opposite the unicorn, which, it seems, has no existence at all. In South Africa the character of lions given by Mr. Selous is scarcely better:—

"Speaking generally these great cats have a most wholesome dread of the human biped, and avoid him as much as possible by daylight, but when once the sun has set and the darkness of night has come on, lions become bold and fearless, and often, when urged on by hunger, incredibly reckless and daring.....You may walk twenty times at night before meeting a lion at all; and you may meet twenty lions before encountering a really hungry animal; but when you do at last meet him, he will, most assuredly, be the last lion that you will have any knowledge of in this world."

The big game of North America is described by the editor, who assures us that in spite of wanton destruction there are still sufficient animals left to satisfy a reasonable sportsman, and that there is plenty of fresh ground if men will leave the old trails and the railroad, and endure the hardships and discomforts of the wilds. Mr. Wolley makes light of the ferocity of the puma and of the grizzly bear.

"As a rule, like all bears, the grizzly will rather run than fight, and very rarely attack without provocation, but when surprised near carcass, when cornered, when wounded, or with cubs, *U. horribilis* is apt to be dangerous." The black bear he contemptuously describes as "a pig without a pig's pugnacity."

Of deer North America is said to possess eight well-defined species, of which the wapiti (*C. canadensis*) and the moose or elk (*C. alces*) are the best known. The former is, we think, perhaps the handsomest of species remarkable for beauty, and a sportsman's trophy is more impressive than a fine wapiti head, whilst the moose, on the contrary, is, to our thinking, so ungainly that his appearance should prove his be-

protection. The Rocky Mountain sheep or bighorn (*Ovis montana*) is a magnificent creature which inhabits the high ground above the timber line, and, like the rest of the species, affords good sport. The resemblance of the head and horns of Mr. Arnold Pike's great ram, of which there is an illustration (vol. i. p. 386), to the horns of *Ovis ammon* (vol. ii. p. 293) appears much greater than to those of *Ov. nivicola*, which is said most nearly to resemble *Ov. montana*; this view is supported by Cuvier, who defines the argali, or wild sheep of Siberia, as *Ov. ammon*, Lin., and considers it probable that *Ov. montana* is a species of argali which may have crossed the sea on the ice.

In vol. ii. the big game of Europe and Asia are described in considerable detail by many contributors, including Mr. Pike, an expert in Arctic hunting; the editor, who treats of the Caucasus and gives hints on camps, transport, taxidermy, &c.; Mr. St. George Littledale, who has supplied chapters on the Caucasian aurochs, the *Ovis argali* of Mongolia, and the *Ovis poli*, or Marco Polo's sheep of the Pamir; and Lieut.-Col. Reginald Heber Percy, whose chapter on Indian shooting occupies a little less than half the volume. Mr. Baillie-Grohman's description of the sport afforded by the chamois and stag of the Alps is excellent, as is Sir Henry Pottinger's of the Scandinavian elk. Major Percy and Lord Kilmorey treat the subject of European big game generally, whilst that of Spain and Portugal has been assigned to Mr. Chapman and Mr. Buck.

The subject of Indian big game is unquestionably too large for one man to deal with after the manner of an expert, and we are disposed to regret that some subdivision of the subject was not attempted; nevertheless Col. Percy has executed his difficult task with credit. He furnishes useful notes regarding expenses, and some good general instruction for persons about to visit India. And, after all, it may be doubted whether there is any country in the world at all comparable with it for the variety and excellence of its sport. Capt. Forsyth, author of 'The Highlands of Central India,' thus compares African and Indian sport:—

"Africa may be thought to be better, but it is not so if India be looked on as a whole. Perhaps more animals in number or in size may be slaughtered in Central Africa; but that does not surely imply superior sport.....In India fewer animals will perhaps be bagged; all will have to be worked for, and some perhaps fought for. The sport will be far superior: and the sportsman will return from India with a collection of trophies which Africa cannot match."

We agree with him, though remembering that tastes differ; and when the fine climate and scenery of the Himalaya range from Kashmir to Darjiling, where refuge can be taken when the plains become unhealthy, are considered, we think our readers will likewise concur.

The most important matter of rifles and ammunition is dealt with by H. W. H., whose conclusions are supported by Mr. F. C. Selous, Col. James Baker, and Mr. Edward Ross. They are generally sound, though of course opinions vary respecting weapons. Personally we incline to small-bore expresses of great accuracy for all open shooting, but the very light bullets

should never be used. They are doubtless excellent and perfectly effective between 100 and 200 yards, when the enormous initial velocity is somewhat abated; but they will not at short range, say within twenty yards, penetrate to any depth the body of even a deer or antelope, but merely inflict a large surface wound which completely ruins the skin. The danger then of meeting a charging animal is apparent; for a wound of that sort would merely add to his anger and utterly fail to stop him. For many of the smaller animals a '360 express is ample, and the sportsman will reap much benefit from its use in two ways: he will have a light weapon with but little recoil, and (what is of considerable importance) the report makes much less noise and the game is proportionately undisturbed. With a '450 rifle carrying a bullet heavier, and perhaps somewhat longer, than is usually made, every sort of game may be successfully faced, save perhaps the largest thick-skinned animals. For these, no doubt, a heavier weapon is desirable, but we are sure that the great majority of sportsmen simply could not use with impunity the prodigious powder charges recommended by Sir Samuel Baker and others. For snap-shooting the "Paradox" gun of 12 bore will probably be found the most efficient weapon for ordinary use.

Before concluding one or two blemishes in these generally excellent volumes may be pointed out. As they are part of an English series written mainly for Englishmen, we would gladly dispense with many of the Americanisms which disfigure some of the pages. A little American slang goes a long way; much of it is but buffoonery, and not particularly good of its kind. Then, again, it is somewhat provoking to have the same animal in one book called bison and buffalo; two wholly different creatures described as buffalo; the wapiti called an elk; and so on. Reasons for doing so, which the editor seems to think sufficient, are given, but we venture to differ. If it be needful in America to call bison buffalo, and a wapiti stag a bull elk, by all means let the sportsman do so; but when he publishes his adventures for the edification of the English public he should use the English names of the animals. Forsyth, too, already quoted, advocated the erroneous Madras custom of calling the gaur or wild bull "bison," partly because of custom, and partly because of the similarity of sound to the native name *bhainsa*, by which the animal is known in Central India. Though the sound is very similar, we doubt if there is any connexion, the word "bison" being probably of German origin—"Boves, quos Germanice visent vocamus."

The illustrations deserve a word of praise, none of them surpassing "Spanish Ibex" (*Capra hispanica*). The bibliography might with advantage have been somewhat extended; but altogether the two volumes are worthy of the series to which they form a delightful addition.

NEW NOVELS.

Esther Waters. By George Moore. (Walter Scott.)

In a sense this is a disappointing book. It is most carefully written—more carefully than some of Mr. Moore's previous works; it

shows a really exquisite art in the arrangement of the material, in the choice of incident, and in the illustrative conversations; and it has a fixed unity of purpose which makes of it a most perfect whole; and yet it seems to miss just that spark of inevitableness which should make it live. In a word, it is the achievement of an almost faultless craftsman who fails to appreciate his subject so absolutely as to touch the reader's highest feelings; the features are correct, the lines are perfect, it is only the soul that is missing. The impression derived from 'Esther Waters' is that Mr. Moore has set himself to study betting men and domestic servants in order to write a book about them; he does not care about such people at all, and has only a student's interest in them, but he has been at the utmost pains to be exact. He has succeeded, and, moreover, to exactitude he has been able to add the true artist's faculty of discrimination and correct insight into the salient points; nevertheless it is only the outside of his characters that he makes us see. After reading this book one knows exactly how betting men talk, one knows the vicissitudes of their lives, but one does not know William Latch himself or "Mr. Leopold"; to the very end they remain not so much living men as types of the betting man, who do everything in character, rather as one might imagine the actors did in an old morality. Of course, this comparison is exaggerated, but it serves to suggest the feeling aroused by these characters. Esther herself is the most real personage in the book, but even with her one can never forget that one is only reading about her, and there are nowhere any of those sudden glimpses of personality which make the great characters of fiction almost a part of one's life. Everybody, for example, who has read 'Richard Feverel' knows exactly what Lucy Desborough was like, and how she talked after that first meeting by the stream; but at the end of this book you know no more how Esther looked than before you have begun it. Probably this unreality is partly due to a certain want of humour in Mr. Moore's work: he is too serious about it all; a few more light touches would alleviate the rather oppressive sense of laboriousness visible throughout. It would not be worth while dwelling so much on this point if it were not for the very sincere admiration which Mr. Moore's book arouses in other respects. One thing that is especially remarkable is, as mentioned above, the fitness of his choice of incidents. Perhaps the most striking example of this is in the description of Esther's terrible walk about London in search of employment. In an isolated scene like this Mr. Moore is at his best; every point tells, and every epithet adds to the horror of the situation. It is, perhaps, rather unfair to quote the following passage out of its context; still even so it will do no injustice to the author:—

"She was then at Charing Cross. There was a lightness, an emptiness in her head which she could not overcome, and the crowd appeared to her like a blurred, noisy dream. And then the dizziness left her, and she realized the temptation she had escaped. Here, as in Piccadilly, she could pick out the servant girls; but here their service was yesterday's lodging-house—poor and dissipated girls, dressed in vague clothes with hazardous pins. Two young women

strolled in front of her. They hung on each other's arms, talking lazily. They had just come out of an eating-house, and a happy digestion was in their eyes. The skirt on the outside was a soiled mauve, and the bodice that went with it was a soiled chocolate. A broken yellow plume hung out of a battered hat. The skirt on the inside was a dim green, and little was left of the cotton velvet jacket but the cotton. A girl of sixteen, walking sturdily, like a little man, crossed the road, her left hand thrust deep into the pocket of her red cashmere dress. She wore on her shoulders a strip of beaded mantle; her hair was plaited and tied with a red ribbon. Corpulent women passed, their lips liquid with invitation. The huge bar-loafer, the man of fifty, the hooked nose and the waxed moustache, stood at the door of a restaurant, passing the women in review. Two young men, with betting book and bar-room on their face, swaggered out of a tobacconist's. The doors of the public-houses were open, and the toppers could be seen sitting on high stools in varnished interiors."

Passages as good as this abound, and they are not mere purple patches, but all calculated to produce a required effect. In conclusion, it may be remarked, as it is stated that one lending library has refused to circulate this novel, that its tendency is eminently moral.

The Rubicon. By E. F. Benson. 2 vols. (Methuen & Co.)

MR. BENSON must beware of repeating himself: the smart, heartlessly impertinent heroine of 'Dodo' was amusing enough as a novelty, but a second book about the same sort of woman will not quite do. Of course Lady Hayes has some points to distinguish her from Dodo—she shows, perhaps, rather more heart than her prototype; but, unfortunately, it is just there that she fails most egregiously. The whole business of Eva's breaking off with Reggie strikes one as forced and melodramatic; her suicide seems improbable, and introduced only to clear the ground for "Reggie" and "Gerty"; and as for the great scene at the performance of 'Tannhäuser,' on which Mr. Benson stakes most of the interest, it is not credible that even a person of Reggie's mean intellect would have taken it in the way he did. However, there is a superficial cleverness about the conversations which makes the book quite worth skimming. It is true the characters, who are supposed to belong to the well-bred classes, exchange repartees with one another in a way that suggests the amenities of costers and fish-wives; still, though unreal enough, they are occasionally rather funny. The most life-like character is Reggie Davenport; he is a fool, but he is a pleasant fool, whose folly we suffer gladly for its honest freshness, and he finds a fitting mate in Gertrude Carston.

The Prisoner of Zenda. By Anthony Hope. (Bristol, Arrowsmith.)

It is not often that such a delightful novel falls into the reviewer's hands as this fantastically amusing tale by Anthony Hope of a three months' adventure. Once taken up, it is impossible to put it down before the end, for it is told with all that swish of uninterrupted motion which accounts for nearly all the success of the great storytellers like Scott and Dumas. The idea of the story, which hangs on the close resem-

blance between the king of a Central European state and an English tourist, and the complications that arise therefrom, is not novel; but the turn which is given to the story, its humorous presentation, and the exciting character of the incidents are sufficient to vindicate the author's originality. Not the least matter for gratitude in this book is the delightful simplicity of the characters: the hero is an honest, albeit slightly cynical Englishman of the old stamp, who performs prodigies of valour and behaves like a gentleman to the much-tried heroine; the villain is one of the blackest dye; the ladies think only of love and have no advanced views; and the stolidly faithful Col. Sapt contrasts excellently with the tricky and impudent ruffian, Rupert Hentzau. In a word, it is a book that will bring joy to all true lovers of Dumas, a race that still thrives in spite of many adverse circumstances.

The Constable of St. Nicholas. By Edwin Lester Arnold. (Chatto & Windus.)

MR. ARNOLD in his new venture shows a considerable power of describing war and bloody deeds. The scene of his story is laid at Rhodes when the Knights of St. John successfully resisted the attacks of the Turkish hosts. The bombardment by the fleet, the desperate hand-to-hand encounters on the ramparts, and the final battle in which the Moslem is repulsed, are told with remarkable vigour and rapidity; and, if for nothing else, the book is worth reading for the exciting account of Margaret Walsingham's adventure with the ladder. But except for these isolated scenes, which, it is true, fill up more than half the space, the story is not particularly successful. The characters are mere dummies with the usual attributes of heroes in the mediæval novel: the hero has reckless daring, but atrocious morals and manners; the heroine is the proud and lily-white English maid, the heiress to countless broad acres of good English land, and dauntless to boot; there is the clinging and foolish Greek maiden, and the wily Greek usurer who takes the place of the usual Jew, and the honest English knight who marries the heiress, but is too dull to appear much. The old-fashioned language which Mr. Arnold affects, occasionally proves too much for him: "he irked to leave me," for instance, was never English, any more than the ugly word "grateless"; and sentences like this are decidedly bewildering:—

"No fairy palace that afreets of the mystic old world—upon whose shore he could see eastwards from Rhodes, a faint white line, the Ægean waves tumbling—could have fashioned for her out of gold and ivory would have been shrine sweet enough, his heart said, for this priceless bud."

Needs Must. By Amelia S. C. Young (Pamela Sneyd). (Osgood, McIlvaine & Co.)

THE next time that Miss Young undertakes a novel she should determine clearly in her mind what she intends to be the chief centre of interest. In the present volume she first directs the reader's attention to a dealer in second-hand dresses, and then, without satisfying a legitimate curiosity about her career, goes off into an account of a lady who plays poker and picks up a husband

on the Underground Railway, and who, after a short but bewildering contention for the reader's interest with other ladies in her set, eventually secures the first place. It is true that the excitement aroused by any of the characters is but languid, for they are all dull, and their conversations at tea-parties and social functions are too much detailed; while the incident of the marvellous green diamond, for which, it may be presumed, the story was written, turns out to be a very feeble affair, which might in competent hands have been made much more of.

The Mystery of Landy Court. By Fergus Hume. (Jarrold & Sons.)

'THE MYSTERY OF LANDY COURT' has other merits than shortness, though this one is not to be despised. The plot is brisk and stirring, and runs in free, uncongested channels. The dialogue is lively, although the story is mainly one of incident. The "intelligent reader" finds himself perhaps too much in the secret from the first, and therefore loses some of the real excitement the situation should offer. It turns on the disappearance of a valuable heirloom and the murder of its possessor, Sir Piers Lametry. Three people—a priest, an impetuous nephew, and a mysterious house-keeper—are in turn suspected by a clever detective, a quondam thief. In many particulars this man's career resembles that of the celebrated French thief-catcher. Mistakes are made, false clues followed; but Mr. Drage is not a genius who sees through brick walls and beyond them just because he is a detective in a novel. Had he solved the enigma more rapidly the tale had been shorter, which would hardly have answered. Being merely a quick-witted, keen-sighted mortal, complications ensue. The rather too obvious reserve and neglect which cover the true culprit will identify him but too surely in some eyes. The story is of the kind that comes as a boon and a blessing to those who go down to the sea in ships, or merely by train.

A Dish of Matrimony. By Madame Armand Caumont. (Stock.)

'A DISH OF MATRIMONY' is amusing in places if not as a whole. There are some clever bits of character drawing and dialogue, with other things that do not exactly "come off," or that fail to interest. The story opens in a country town, but the little world of men and women concerned in it soon gravitate to a place near London. "Our Common," presumably Clapham Common, becomes the stage of further events, and amusement and, in a way, instruction follow. The small group of middle-class city folk and their manners and customs are drawn with some spirit and show of accuracy. Of the rather melodramatic undercurrent we need say nothing, except that it would not have been missed. But such people as young Mr. Ferber and his little wife, Mr. Wingle the inquisitive gentleman, the opulent and truculent Smorlsons, and, in some respects, the Carlingbys and the Garibaldis are alive and of the stuff of real average human and suburban nature. As such they have a certain value. It is not perhaps a pleasing picture either of manners or morals. Things

have advanced "Clapham way" as well as elsewhere, and the pretty, heartless Olave is, as a young matron, allowed almost as much latitude as her social "betters." Whatever the book may or may not be, the author has had the good sense to write of what she knows. This fact and a certain power of original observation help to make it as readable as it is.

His Troublesome Sister. By E. T. E. Poole. (Digby, Long & Co.)

'HIS TROUBLESOME SISTER' is a tame, bodiless kind of volume charged with religious and other platitudes—those obvious platitudes that, unfortunately for a reader, may be reeled off by the yard. The sister of a wooden brother strikes us as being more an uninteresting than an embarrassing type. Whether she fell a victim to villainy, starvation, or dull respectability seems somehow immaterial; and one shrewdly suspects that the author is equally indifferent and not a whit carried away by her own situations. Why, under such conditions, write at all? one asks; and echo answers, why? The construction and material of the book are slipshod and unsuspicious; yet there it is! By the way, if Mrs. Poole wanted to make use of Coleridge's opinion on the combined influences of love and wrath, was there anything to prevent her from quoting him accurately?

A Modern Xanthippe; or, Borrowed Plumes. By Walter T. Arnold. (Sonnenschein & Co.)

THOUGH the scene of 'A Modern Xanthippe' is laid in the Paris of to-day, and the text is pretty freely interlarded with French (to which, by the way, the printer has been most unkind), Mr. Arnold's treatment of his theme is decidedly old-fashioned. M. Présalé, a middle-aged and thoroughly respectable man of business, has married a rapid and selfish wife, who, while really tyrannizing over him on every occasion, loves to pose as a martyr. Her social aspirations expose her to the wiles of a sham count and a bogus baron, and finally the henpecked husband asserts himself. It is a dingy little comedy unrelieved either by any distinction of style or freshness of handling.

BIBLIOGRAPHICAL LITERATURE.

Catalogue of the Copinger Collection of the Editions of the Latin Bibles, &c. By W. A. Copinger. (Sotheran & Co.)—Dr. Copinger deserves the gratitude both of bibliographers and Bible students for his indefatigable zeal in collecting and describing no fewer than 543 different editions of the Latin Bible. When a bibliophile succeeds in amassing by his own zeal such a private collection he may well be forgiven much of the exaggeration and many of the defects which he displays in describing his precious volumes. The Copinger Collection, as the author proudly calls it, consists of 543, whilst the total number of editions which issued from the European press between the fifteenth and nineteenth centuries is about 1,150. The most interesting editions are those of the fifteenth century. Between 1450 and 1500 about 125 different editions of the Latin Bible alone were published. Of these Dr. Copinger collected no fewer than 66, or a little more than half. In the comparative tables which Dr. Copinger prints on p. vii he points out that, whilst the British

Museum has 76 Bibles of the fifteenth century, his collection has 66. This statement, although it is literally correct, is most misleading. Every collector knows that the value of a collection does not depend upon the number of volumes, but upon the character, the rarity, and the condition of the books. Now the 66 fifteenth century Bibles in Dr. Copinger's collection are by no means so many duplicates of the same number of the British Museum collection. Thus, for instance, of the first ten Bibles in the British Museum, (1) the Mazarin Bible, 1450-55; (2) the Bamberg or Pfister, 1460; (3) the first Mentelin, 1460; (4) the Fust and Schoeffer, 1462; (8) the R. Bible, 1469; (9) the Cologne Bible, 1470; and (10) the first Basle Bible, 1470, are not to be found in the Copinger Collection at all; whilst of (5) the first Eggestein, 1466, Dr. Copinger has the New Testament only; of (6) the second Eggestein he has vol. i.; and of (7) the third Eggestein he has vol. i. alone, and that is imperfect. The number and dates we have taken from Dr. Copinger's own work entitled 'Incunabula Biblica.' Now these ten Bibles alone in point of importance and value far exceed the whole of the Copinger Collection. Of the sixteenth century Bibles the Copinger Collection has 203; and the author tells us that the British Museum has only 195, the Bodleian 67, the Cambridge University Library 56, and the Bibliothèque Nationale, Paris, 122. Here, again, the numbers are misleading, since the most interesting and most valuable Latin Bibles of this century, which are to be found in the other collections, are not to be found in the Copinger Collection. The first Latin Bible printed in England (not complete), in 1535, the same year in which our first English Bible appeared, is conspicuous by its absence. The Bible of 1590 is one of the most interesting and important of the century. After the Council of Trent had declared St. Jerome's version to be the authorized Scriptures of the Western Church, it was found that there was no authentic edition of the Latin Bible sanctioned by the Church. Hence Pope Sixtus V. undertook to provide one corrected by his own hand. This edition was proclaimed by a Papal Bull to be received under pain of excommunication as the only true and genuine one. But soon after its publication it was found to be full of blunders, and the copies were speedily called in, and in 1592 a second and revised edition of the Sixtine Bible was published as the standard text of the Vulgate. Neither of these is in the Copinger Collection. Not only are both in the British Museum, but the two editions were sold in the Sunderland Library in 1881. The original edition of Munster's translation from the Hebrew, 1534, which Dr. Copinger distinguishes by special notice, is common, and may be obtained for comparatively a few shillings. The praise which he bestows upon the Antwerp Polyglot is now out of date. The Complutensian Polyglot, which is of immeasurably greater value both for its rarity and for critical purposes, is not represented in the Copinger Collection. The remark that his collection contains "a perfect copy of the celebrated Polyglot of Hutter, in six volumes folio," is misleading, since it implies that this Polyglot, which was never completed, is complete. Still the Copinger Collection is a remarkable one, and it is to be greatly regretted that it has been sold to the General Theological Seminary, New York. Such a unique collection should not have been allowed to leave the country, for it is very doubtful whether a similar one could now be made again at any cost.

Printers' Marks. By W. Roberts. (Bell & Sons.)—The history of the printer's device is of interest both to the student of bibliography and to the student of wood engraving, and it is surprising that before the publication of the present volume no book specially devoted to the subject had appeared in England. Beginning with the mark of Fust and Schoeffer, which

is first found in 1457, we have a sketch of the rise and progress of these marks in the various countries of Europe during the fifteenth century, their gradual decadence during the sixteenth century, and their revival in the nineteenth. Looking at the book in its artistic aspect, it is to be regretted that so many late examples have been given, larger, more elaborate perhaps, but infinitely less interesting and graceful than those of an earlier period. Of English marks a large number are given, forming a good representative selection. The French printers' devices have been so exhaustively treated by their own writers that Mr. Roberts wisely avoids the temptation of spending too much space upon them. A recent writer on German printers' marks supplies much information, and also a number of illustrations. These are the most elaborate of all, and nothing can be finer in its way than the great device of Crato Mylius, a beautiful specimen of wood engraving. The Italian and Spanish printers have hardly received their fair share of attention, and the illustrations chosen give a poor idea of the very graceful work of some of the Italian devices and the curious engraved work of Spain. The main value of the book lies in the illustrations, for though the majority have appeared before, and many more than once, they are here collected together into a handsome volume. Of the letterpress little need be said. It is pleasant reading for those who do not desire much information on the subject; but the numerous errors which occur on almost every page render it of little use as a reference book on the subject of which it treats.

M. OMONT has done admirable service ere now to paleography by his well-known series of facsimiles derived from the Greek manuscripts in the Bibliothèque Nationale. The last of his publications that has reached us, *Catalogues des Livres grecs et latins imprimés par Alde Manuce à Venise, reproduits en Phototypie*, is of a somewhat different nature, belonging rather to the class of literary curiosities than to the stricter domain of science. Nevertheless it is a happy idea, carried out with the care and elegance which characterize all M. Omont's work. It consists of photographic reproductions of the first three catalogues of classical books printed by Aldus, issued respectively in the years 1498, 1503, and 1513. Since Aldus nearly monopolized the production of Greek books in these first years after the discovery of printing, his catalogues practically represent the Greek literature available at that date for scholars and readers. It is curious to see the list of books which he considered to be most in demand or most worthy of reproduction. His first catalogue contains fifteen volumes, including Musæus, Theophrastus's 'Historia Plantarum,' Aristotle's 'Logic,' 'Physics,' 'Magna Moralia,' and 'Historia Animalium,' Theocritus, Hesiod, Aristophanes, a Horæ, and a Psalter, besides grammatical works and a dictionary. The second, in 1503, shows an advance in literary interest, adding to the previous list Thucydides, Sophocles, Herodotus, Lucian, Xenophon, and Euripides, but also Dioscorides, Philostratus, Pollux, Joannes Philoponus, and others, whom we should not include now in a list of *libri desideratissimi*. Homer appears in an autograph addendum to the catalogue, replacing an edition not printed by Aldus which he had included in his catalogue of 1498. He is accompanied by Demosthenes, Æsop, and Quintus Smyrnaeus; and Plutarch, Plato, and Pausanias are also promised. Finally, the 1513 catalogue adds some of the orators, Pindar, and Suidas. In all, thirty-one *éditiones principes* of Greek authors were published by Aldus in twenty-six years. Latin works do not appear till the catalogue of 1503, and here he was not the pioneer. His list contains thirty-one works, including Iamblichus, Lucretius, Virgil, Horace, Javinal and Persius, Martial, Cicero's 'Letters,' Lucan, Statius, Valerius Maximus, Ovid, Catullus

Tibullus, and Propertius—in short, all the leading Latin poets; but the only *editio princeps* contributed by Aldus himself is that of the Christian poets. The only known originals of these catalogues are in the Bibliothèque Nationale, and M. Omont has done well to reproduce these unique records of early typography and the revival of learning. His preface analyzes the catalogues and brings out their points of interest; and the sumptuous print and paper in which the whole is set forth show that the publisher (M. Émile Bouillon) has done his part in producing a volume which any lover of the history of books may be glad to possess.

OUR LIBRARY TABLE.

It seems a pity that Mr. W. P. James has put in the forefront of *Romantic Professions* (Mathews & Lane) the least pleasing of his essays, and so done a certain amount of injustice to an otherwise charming volume. 'Romantic Professions' deals with the somewhat trite subject of the professions affected by novelists for their heroes, and discusses the reasons why certain callings have been almost unanimously tabooed by the writers of romance. The subject is treated, perhaps, as well as might be expected in a good leading article, and the examples are copious and interesting; but the paper wants motive, and reads too much as if it were hastily written hack-work by a clever writer. In one of his inferences Mr. James is wrong: he states that Scott was so much of a soldier at heart that "so soon as he had a son to serve, he made a soldier of him," whereas, writing in July, 1819, Scott says:—

"My own selfish wish would have been that he should have followed the law, but he really had no vocation that way, wanting the acuteness and liveliness of intellect indispensable to making a figure in that profession."

But the rest of the volume comes as a delightful surprise after this first essay. There is, it is true, nothing startlingly original in any of the papers, but they display so much soundness of critical judgment, so conciliatory a manner, and such a wealth of illustration from all branches of romantic literature that they will repay more than a hasty perusal. They are concerned almost entirely with points of interest in the novelist's craft, such as the question of historical novels, or names in novels, or the romantic movement. There is very little to criticize in them, as they have a pleasant conversational tone which would disarm criticism, even if we did not find ourselves in general agreement with the author's conclusions. One great gift Mr. James has, that of describing a well-known book, such as 'Madame Bovary' or 'Le Père Goriot,' in such a manner that he not only elucidates his own point by his commentary, but adds fresh interest to a familiar story. The most suggestive essay is the second, on Flaubert; if we found any fault with it we should say that Mr. James hardly makes enough of the impassive cruelty of Flaubert's method—a cruelty which in some degree detracts from the beauty on which he very rightly insists. Shakespeare was even more impersonal than Flaubert, but he evidently loved men, and on that his sympathetic greatness largely depends: Flaubert hated and despised men, and that is a distracting element to his readers. He says in one of his letters: "Je dissèque sans cesse, cela m'amuse, et quand enfin j'ai découvert la corruption dans quelque chose qu'on croit pur, la gangrène aux beaux endroits, je lève la tête et je ris." He was very young when he wrote these words, but he never lost the feeling. Of the lighter papers, 'Names in Novels' is the best; it takes as its text an interesting story illustrating Balzac's well-known superstition about the significance of names, and discusses to what point the employment of significant names may be carried.

The very names of things we love are dear,
And sounds will gather beauty from their sense,

writes a living poet with reference to names like Shelley and Milton, and these words are just as applicable to names like Lucy Desborough, Di Vernon, and others. Mr. James, however, does not seem to notice what has always struck us as Miss Austen's *curiosa infelicitas* in the names of her heroines: Emma Woodhouse and Elizabeth Bennett seem names singularly unsuggestive of the two most charming women in fiction.

MESSRS. CASSELL & Co. publish, under the title *Municipal Taxation at Home and Abroad*, an interesting volume by Mr. J. J. O'Meara, an Irish solicitor, who has collected, with praiseworthy care, a great number of facts relating to local taxation in all countries, and who discusses its principles. Amid much that is good in the book, there is this to be said against it, that the author affords no sufficient guidance upon the main difficulties of certain reforms which he discusses. For example, in attempting to graduate, in any form, taxes which in any sense are taxes upon income, there is the difficulty of discovering the income, unless securities are taxed as they pass through banks, and the difficulty of applying the principle of graduation according to amount of income to securities which may or may not belong to the same person. Again, there is the difficulty of levying local taxes upon personality—the ancient theory of the law, a revival of which has been suggested by many persons from time to time, and in 1892 by Lord Salisbury. How we are to decide in what particular parish the personality of a rich man having several houses is to be taxed, and in what proportion, and how the unfortunate local authorities are annually to value his pictures, cellars, and library, are very serious matters; and no adequate answer has ever yet been given to the natural questions upon such points.

THE Turkish *Salnameh*, or official almanac for the Mussulman year 1311, has just appeared at Constantinople. It is enlarged, and has now reached 968 pp., affording valuable material for the political geography of the Turkish empire. Many changes are recorded in the arrangement of provinces and districts and of the new villages, consequent on the recent large immigration of refugees.

A HANDSOME reprint of Mr. Crawford's *Marion Darche* (Macmillan & Co.), and the latest addition to the cheap reprint of Mr. Blackmore's romances, *Mary Anerley* (Low & Co.), are on our table.

We have also on our table *An Essay on Judicial Power and Unconstitutional Legislation*, by B. Cox (Philadelphia, Kay).—*The Marquis d'Argenson: a Study in Criticism*, the Stanhope Essay, Oxford, 1893, by A. Ogle (Fisher Unwin).—*Napoleon's Last Voyage: Extract from a Diary of Rear-Admiral Sir George Cockburn* (Simpkin).—*Barry Sullivan*, by W. J. Lawrence (Baird).—*Richard Jefferies: a Study*, by H. S. Salt (Sonnenschein).—*Francis Bacon the Author of Shakespeare*, by G. James (Simpkin).—*Mental Development in the Child*, by W. Preyer, translated by H. W. Brown (Arnold).—*Ulrich's German Prose*, by A. J. Ulrich, revised by J. Gibson (Williams & Norgate).—*A Classical Compendium*, by C. E. Brownrigg (Blackie).—*The Future of Silver*, by E. Suess, translated by R. Stein (Washington, Government Printing Office).—*California State Mining Bureau: Eleventh Report of the State Mineralogist* (Sacramento, State Office, Johnston).—*The Nickel Ores of Sudbury, Canada*, by J. D. Frossard (Philip).—*The International Annual of Anthony's Photographic Bulletin*, Vol. VI. (Peck).—*Illustrated Manual of Hand and Eye Training*, by Dr. W. Goetze (Newmann).—*Practical Forestry*, by A. D. Webster (Rider).—*Electricity Up to Date*, by J. B. Verity (Warne).—*The Social Problem*, by the Rev. A. O. Jay

(Simpkin).—*Readings from Great English Writers*, by J. C. Wright (W. H. Allen).—*A Commentary on the Works of Henrik Ibsen*, by H. H. Boyesen (Heinemann).—*The Lollard-laff Legends*, by L. Lollard-laff (Cassell).—*Diamond Rock*, by J. M. Oxley (Nelson).—*For Life and Love*, by R. H. Savage (Routledge).—*Mini's Marriage*, by V. Mikoulitch (Fisher Unwin).—*In Love with the Czarina*, by M. Jókai, translated by L. Felbermann (Warne).—*The Golden Days of Youth*, by J. H. Browne (Edinburgh, Hunter).—*Black Beauty*, the Autobiography of a Horse, by A. Sewell (Jarrold).—*Behind the Veil*, by James de Mille (Halifax, U.S., Allen & Co.).—*The Hebrew Twins*, by the late S. Cox, D.D. (Fisher Unwin).—*Self-Discipline in Relation to the Life and Work of a Priest*, by E. C. S. Gibson (S.P.C.K.).—*Speculum Sacerdotum; or, the Divine Model of the Priestly Life*, by the Rev. W. C. E. Newbolt (Longmans).—*Catechisms for the Young*, by J. Palmer, First Series (C.E.S.S.I.).—*A South London Parish*, by C. H. Simpkinson (S.P.C.K.).—and *Hymns Supplemental to Existing Collections*, edited by W. G. Horder (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Biblical Illustrator (The): Leviticus—Numbers, 8vo. 7/6 cl.
Brewster's (M. A.) Consoling Thoughts, 4to. 3/ cl.
Chambers's (Rev. A.) Our Life after Death, cr. 8vo. 2/8 net.
Geikie's (C.) The Bible by Modern Light, Vol. 4, cr. 8vo. 6/.
Gracey's (late Prof. D.) Sin and the Unfolding of Salvation, roy. 8vo. 7/6 cl.
Hardy's (E. G.) Christianity and the Roman Government, cr. 8vo. 5/ cl.
Rivington's (Rev. L.) The Primitive Church and the See of Peter, 8vo. 16/ cl.
Sayings of the Lord Jesus Christ, arranged by J. W. Mackail, 12mo. 3/6 cl.
Stead's (W. T.) If Christ came to Chicago, cr. 8vo. 2/6 cl.

Law.

Cunynghame's (H.) English Patent Practice, with Acts, Rules, Forms, and Precedents, 8vo. 25/ cl.
Jenkin's (A. F.) The Law relating to Parish Councils, 10/ cl.
Parker's (F. R.) The Duties of County Councils under the Local Government Act, 1894, 8vo. 8/6 cl.

Fine Art.

Brown's Drawing Cards for the Babies, 12mo. 2/ net packet.

Poetry and the Drama.

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TO THE PILGRIMS OF GREATER BRITAIN.

I.

WHATE'ER of woe the Dark may hide in womb
 For England, mother of kings of battle and song—

Be it rapine, racial hate's mysterious wrong,
 Blizzard of Chance, or fiery dart of Doom—
 Let breath of Avon, rich of meadow-bloom,
 Bind her to that great daughter severed long—
 To near and far-off children young and strong—
 With fetters woven of Avon's flower-perfume.
 Welcome, ye English-speaking pilgrims, ye
 Whose hands around the world are joined by him,

Who make his speech the language of the sea,
 Till winds of Ocean waft from rim to rim
 The breath of Avon: let this great day be
 A Feast of Race no power shall ever dim.

II.

From where the steeds of Earth's twin oceans toss
 Their manes around Columbia's chariot-way—
 From where Australia's long blue billows play—
 From where the morn, quenching the Southern
 Cross,

Starting the frigate-bird and albatross
 Asleep in air, breaks over Table Bay—
 Come hither, Pilgrims, where these rushes sway
 Tween grassy banks of Avon soft as moss!

And, if ye found the breath of Ocean sweet,
 Sweeter is Avon's earthy, flowery smell,
 Distilled from roots that feel the coming spell
 Of May, when all the flowers that loved him meet
 In meadows that, remembering Shakespeare's feet,
 Hold still a dream of music where they fell.

THEODORE WATTS.

Stratford-on-Avon, April 23rd.

THE BOOKSELLERS' TRADE DINNER.

Brighton, April 21, 1894.

I THINK "A London Bookseller" rightly protests against this misleading designation as applied to the dinner of the Booksellers' Provident Institution, which cannot be considered as representative of more than a small proportion of the bookselling trade. Many booksellers, like myself, have held aloof from that institution, through disapproval of the principles on which it is conducted—principles not calculated to attract business men, who prefer to know what benefits their subscriptions will entitle them to, instead of being in doubt as to what relief, in time of need, a committee may be good enough to allow them or theirs.

If any society has a right to use the designation in question for their dinner, the London Booksellers' Society must be that one, as it is fairly representative, at least of the retail trade, and has undoubtedly been working on lines calculated to be beneficial to the trade at large, publishers as well as booksellers.

The former society should, I think, be renamed the Booksellers' Improvident Institution, as the rules are so arranged as practically to offer a premium on improvidence.

EDWARD NORTH.

143, Oxford Street, April 23, 1894.

IN Mr. J. Shaylor's letter, which appeared in your last week's issue, in reference to that excellent society the Booksellers' Provident Institution, he thought fit to bring into the controversy the London Booksellers' Society, which he refers to as "those whose annual dinner takes place in October, and who are just now attempting to coerce the publishers into giving better terms."

I wish to protest against the idea of any attempt at coercion being brought into the question of publishers' terms. This was not the spirit of the meeting held on April 5th, and I am surprised that if Mr. Shaylor thought coercive measures were contemplated (considering he is a member of the council of the London Booksellers' Society, and was present at that meeting) he did not then take exception to the resolutions passed.

I, for one, believe that the publishers are reasonable, and, if approached in the right spirit and shown that the bulk of the booksellers are pledged to stop any further ruinous cutting, that equitable terms will be accorded, and help given to bring any delinquents to book. This, I maintain, is the view that the great majority of the booksellers hold.

"Coerce" is an unfortunate word to use in a question of this kind, and is likely to militate against a better understanding if publishers get the idea that booksellers look upon the matter in that light.

JOSEPH TRUSLOVE.

PROBABLY your readers are little concerned as to the point raised by "A London Bookseller." They may be better able to judge whether there is any impropriety, as Mr. Shaylor suggests, in the "Society which dines in October" endeavouring to prevent booksellers needing the funds raised by the "Society which dines in April." About one thousand retail booksellers think there is not.

T. BURLIGH,

Hon. Sec. London Booksellers' Society.

CHAUCER'S 'CLERKES TALE' AND PETRARCA'S VERSION OF THE 'GRISELDA STORY.'

THE ingenuity of the critics has been much exercised to explain how Petrarca's version of the story of Griselda came into Chaucer's hands. In the introduction to vol. i. of his complete edition of Chaucer's works, recently published at the Clarendon Press, Prof. Skeat remarks: "It is clear that in writing the 'Clerkes Tale,' Chaucer actually had a copy of Petrarca's Latin version before him; and it is difficult to

see how he came by it unless he obtained it from Petrarca himself or by Petrarca's assistance." The learned Chaucer scholar here admits the possibility that the poet obtained Petrarca's version of the story in some indirect way. I venture, therefore, to throw out the suggestion, which, in fact, occurred to me long ago, that Chaucer got a copy of it from Boccaccio, directly or indirectly. There is no evidence, I believe, that the English poet was at Padua in 1373, whilst we know that he stayed in that year at Florence, where Boccaccio, to whom Petrarca sent his translation in this very year, then occupied the chair of "Dantean Professor." It seems to me, therefore, plausible enough that Chaucer obtained a copy of it from or through the author of the 'Decamerone.' The statement in the Prologue to the 'Clerkes Tale,' that he learned the story at Padua from "Fraunceys Petrark," need not be taken literally, but as a mere literary compliment, as a handsome acknowledgment of Chaucer's indebtedness to Petrarca for the Griselda story, since he followed his version so closely. Analogous literary acknowledgments might be found, I think, in other poetical works, and the fact that the Prologue was written, as is generally assumed, about fourteen years after the main body of the Tale, would also tend to prove that the mention of Petrarca was a grateful recognition of an indirect literary service only.

C. A. BUCHHEIM.

THE ENGLISH ANCESTRY OF WASHINGTON.

Manaccan, Cornwall, April 16, 1894.

UNLESS Canon Lodge, in his excellent monograph on 'Scrivelsby,' is quite wrong, General Read has fallen into a second error in the letter (ante, p. 446) in which he corrects his first mistake.

"Margaret de Ludlowe," through whose marriage with Sir John Dymoke the Dymokes obtained Scrivelsby, was not the daughter, but the granddaughter of Thomas de Ludlowe and Joane de Marmyon. Her father was also named Sir Thomas de Ludlowe, but her mother's name seems to be unknown.

Another error seems to be implied, rather than expressed, in the letter. The championship of England is not, as is often supposed, an hereditary office, but is attached by knight serjeantry to the manor of Scrivelsby. This was decided by the Court of Claims at the coronation of Richard II., when Sir John Dymoke successfully asserted the claim of "little Scrivelsbaye" against the Frevilles, who had inherited Tamworth from the marriage of their ancestor with the elder sister of the Joane de Marmyon aforesaid. Thus the younger sister and the smaller manor claimed successfully against the elder co-heiress and the large estate.

ALEX. R. EAGAR, D.D.

THE BURIAL-PLACES OF RACHEL BRIGHAM AND OF HER FATHER NICHOLAS.

THE memory of this little girl has been so much associated with the tomb of Chaucer in Westminster Abbey that a few facts in relation to the tradition may be worth collecting from manuscript authorities. Her father, Nicholas Brigham, the famous and faithful servant alike of his sovereign and of "the Muses nine," had removed the mortal remains of Chaucer from the Cloisters, where they had lain since 1400 A.D., into the interior of the Catholic Abbey in 1555, and had erected above them the canopied marble altar-tomb which still exists. In Dart's 'Westminster' it is said:—

"Near Chaucer's tomb was buried Nicholas Brigham, who erected the monument over him, a gentleman equally valuable for his Knowledge of Poetry, History, and the Municipal Laws.....He died in Westminster, December, 1559, and is supposed to be here buried; nor is it improbable, since in his life he buried his daughter Rachel here, a child of four years old, as appears by this inscription, visible in Mr. Cambden's time, but now gone:—

Unica que fueram proles spesque alma parentis
Hoc Rachel Brigham condita sum tumulo
Vixi Annos quatuor, mensibus tribus, diebus quatuor,
horis 15....."

Through some error of the scribe, the death of this dearly loved daughter is recorded in the Register Books of St. Margaret's, Westminster, under another Christian name: "(1557) 22nd June, Sara Briggam of a burning ague." She is one of the few whose cause of death is recorded. That "Sara" is really intended for "Rachel" can be proved in two ways: by the record of her "crystenings," and by the receipt of her burial expenses. Among the "crystenings" of St. Margaret's Church, Westminster, appears "1552, 19th March, Rachel Brygham." The difference between the two dates is four years, three months, and three days, so that, if Camden's epitaph is correct, she must have been christened very shortly after birth. The dates are too harmonious to be believed to refer to different people.

The receipts of the churchwardens of St. Margaret's refer to the burial of a *Rachel*, and of a *Rachel only*, at this date. In "The Account of Edmund Lord and Nicholas Culwycke" from May 16th, 2 & 3 Philip & Mary, to May 16th, 4 & 5 Philip & Mary, we find:—

The weekly Receipts of Tapers, Torches, Graves and belles in the second yere of this accompt.
.....4th week, Of Rachell Briggam for 4 tapers,
1j viii

Of Rachell Briggam for her grave, 2^d
for the Belles, xvij^d 4

Of Rachell Briggam for the herse cloth, liij^d 4

Hers was evidently a handsome funeral. The cost for her grave is as high as that of any mentioned; the cost of the candles much higher. Some of the graves cost as little as 3d., none of them cost more than 2l. Most of the tapers cost 4d. for the four; few more than 8d.; so it was evident that those ordered for little Rachel were extra large or fine. The grave seems to have been really within the parish church.

It was a common practice then to hang in the Abbey memorial tablets of those buried elsewhere, a practice that has caused considerable perplexity to biographers. Such a tablet, most likely set up in the Abbey by the sorrowing father, at the fresh marble tomb that he haunted, or possibly removed there from St. Margaret's by the mother after the death and burial of Nicholas, contained the epitaph recorded by Camden, and repeated by Dart. But these churchwardens' accounts prove the evidence, even of an epitaph, inadmissible in this case.

In regard to Nicholas himself, we can prove by his will, preserved at Somerset House, that he died in 1558, and not in December, 1559, as Wood and Dart and others state. His widow had married again, drawn up her will, and died before the date they give. Brigham seems to have been ill at Westminster, as the witnesses to his nuncupative will were Westminster residents. That will decides no place of burial. There is no entry of his death or burial in the parish registers. If we study "The Account of Richard Hodges and Robert Davyes, Churchwardens," from May 22nd, 4 & 5 Phil. & Mary, to May 25th, 2 Elizabeth, we find no entry of his burial receipts as in St. Margaret's, the parish where he resided. But at the end of the "Receytes" appears a separate paragraph entitled "Foryen Receytes in the first yere," in which his name appears:—

Item, at the buriall of Mr. Mighell Wentworthe in reward, viij^d viij^d 4

Item, at the buriall of Nycholas Bryggam, xliij^d viij^d 4

Item, at the buriall of Willm. Jenynges, xliij^d iij^d

These foreign receipts imply that these deceased parishioners were buried elsewhere than in the parish church, and that some remembrance or reward was considered due to their own parish for the loss of the small ordinary profits. The "foryen" burial of Nicholas Brigham might mean that his body had been conveyed to his brother's tomb at

Caversham, or that he had died and been buried elsewhere. There was no apparent reason, however, that he should have been buried in any other parish than Westminster. His dying imaginations might have been kindled by a desire to lie at the feet of his beloved *Master*, or his widow may have selected the fresh-cut marble tomb as his most suitable resting-place and most permanent memorial. The Abbey books of the period are lost, and no light can be gained from direct authority. The question is whether the word "foryen" can correctly be applied to a burial in the Abbey, which lay within the parish, though beyond the churchwardens' sphere of accounts.

I am inclined to believe that it can, as the same books refer to a "Foren payment, Item paid to Roger Weston for taking downe of our Lady Tabernacle at Rounceyvall," the chapel at Charing Cross dependent upon St. Margaret's Church.

But the one point proved by the different entries of the churchwardens is this—that the little Rachel and her father do not both lie in or near Chaucer's grave. She does not, but her father may.

CHARLOTTE CARMICHAEL STOPES.

Literary Gossip.

MR. OSWALD CRAWFORD has accepted the chairmanship of Chapman & Hall, Limited.

MR. HALL CAINE's novel, 'The Manxman,' is to be published in the first week in September by Mr. Heinemann in London and Messrs. Appleton in New York. It displays, so far as it has appeared in the *Queen*, a strong bias in the direction of what has been called "the revolt of the daughter," depicting the evil results of ambition and of the compulsion exercised by a father on his child's feelings. Mr. Caine, by the way, has written for the Manx people a small book, entitled 'The Little Man Island,' a title borrowed from John Speed's 'History.' A quarter of a million copies are to be distributed.

A SEMI-PUBLIC meeting will be held on Monday week in support of the appeal which the Council of King's College are about to make to the Church party in view of the withdrawal of the Government grants, to which we referred in a previous number. The Bishop of London, we believe, has strongly urged the uncompromisingly conservative policy which the Council appear to have adopted in this matter.

THE Royal Irish Academy will issue, as an appendix to Mr. Mahaffy's 'Petrie Papyri,' a facsimile of the historical narrative of the Syrian soldier—a fragment which is exciting much interest in Germany.

WE regret to announce the death on Friday, the 20th of April, at his house the Willows, Walker, Newcastle-on-Tyne, of Mr. Frank Carr, long well known throughout Tyneside under his literary pseudonym as "Launcelot Cross." His 'Hesperides' and his 'Characteristics of Leigh Hunt,' as well as his 'Brandon' and 'Business,' won a good deal of popularity. His latest work was an Arthurian poem entitled 'Palomide.' His large heart and refined intellect endeared him to a wide circle of literary intimates.

To fill a vacancy caused by the death of M. H. Taine, M. Chas. Bémont, of the École des Chartes, has been elected a corresponding fellow of the Royal Historical Society. M. Bémont's interest in the sources of

English mediæval history is well known from his critiques in the *Revue Historique*; and his 'Chartes des Libertés Anglaises,' on the lines of Bishop Stubbs's 'Select Charters,' is a standard work in this country. He is the new editor of the 'Rôles Gascons,' published under the sanction of the English and French Governments, and scholars who have been anxiously expecting vol. i. of the new series will be glad to learn that it is now in the press.

At the dinner of the Printers' Corporation on Tuesday last Mr. Hodson, the Secretary, announced contributions to the amount of 2,120l. In this was included a sum of 400l. in Colonial Railway Debenture Stock, yielding 4 per cent., with the proceeds of which an annuity of 12l. a year was to be paid. The donor is the Rev. J. Ind Smith, whose father was formerly one of the printers to the Cambridge University, and whose name will be attached to the pension. A pleasing feature in connexion with the dinner is that at the same time as it was taking place in London the old people in the almshouses were being entertained at a substantial dinner at Wood Green.

MESSRS. HUTCHINSON have in the press a new novel in three volumes by Mr. Fogerty, entitled 'A Hunted Life,' in which the scenes—like those in 'Juanita,' his last work—are chiefly laid on the western coast of Ireland, and in the lawless counties bordering Lough Dearg, on the river Shannon. Miss Beatrice M. Whitty, author of 'The Awakening of Mary Fenwick,' has turned her attention to literature for the young, and has written a tale for children called 'I Remember, I Remember,' which will run through the pages of *Sunday* before being issued in book form. Miss Mary Rowsell will bring out in May a novel styled 'The Friend of the People.'

THE Institut de France is to celebrate next year the centenary of its foundation. The old academies having been suppressed in 1793, the Institut was created in their place by a law of the Convention of October 25th, 1795. It consists of five academies, including, of course, as three of them, the Académie Française, the Academy of Sciences, and the Academy of Fine Arts. Count de Franqueville, a member of the Institut, is preparing for the centenary a work entitled 'Le premier Siècle de l'Institut de France,' which will be published by M. Rothschild, of Paris, and will contain, besides an historical account of the Institut, a short notice of each of the members of the five academies.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish a volume, by Mr. Spenser Wilkinson, on the present international situation in so far as it affects the British Empire. Mr. Wilkinson advocates a national policy, and bases his argument on a review of the two principal European questions of the day, the rivalry between France and Germany and that between Austria and Russia. He discusses the connexion between war and national policy, and examines in some detail the Egyptian Question, the colonial disputes of England with Germany and France, and the question of the Indian frontier. Under the title of "The Great Alternative" he discusses the policy of Great Britain, and concludes with a chapter on "The Revival of Duty."

A DEFENCE of tithe and landed property, which Mr. J. H. Slater has written for the Anti-Liberation Society, will be issued early next month under the title of 'God and our Right.' This work, though primarily a defence of private ownership of tithe and real estate, is an attack upon the position taken up by the Fabian and other societies with regard to property of the kind mentioned.

THE Austrian Chamber of Deputies ratified last month the convention between Austria-Hungary and this country respecting literary copyright.

It is with much regret we record the death of Mr. W. Gage Spicer, a partner in the well-known firm of stationers, Spicer Brothers. Mr. Spicer was a large contributor to the funds of the various institutions connected with the Congregationalists, of which body he was a prominent member. He was also a liberal supporter of the charities in which news-vendors and book-sellers are directly interested. Messrs. Spicer Brothers were the first to manufacture paper in large rolls, and to the Exhibition of 1851 they sent a roll of paper 46 inches wide and 2,500 yards in length which attracted considerable attention.

DR. HEDLEY, the Benedictine Bishop of Newport and Menevia, is preparing for the press 'A Retreat, consisting of Discourses and Meditations for the Clergy, Convents, and Educated People in General.'

THE next International Congress of the "Old Catholics," which is expected to be largely attended by delegates from the principal European countries and from America, will be held from August 28th to 30th at Rotterdam. The last Congress met in 1892 at Lucerne.

AMONG those who have accepted the invitation of Mr. J. J. Baddeley, chairman, to the literary dinner of the Guildhall Library Committee, to be held on the 7th of May, are, besides the Lord Mayor and the American Ambassador, Lord Justice Davey, the Dean of St. Paul's, Archdeacon Farrar, Mr. Lewis Morris, Dr. Jessopp, Mr. Armitage, Prof. Herkomer, Mr. Holman Hunt, and Dr. Garnett.

AMONG the candidates for the Sir Thomas Adams chair at Cambridge, vacant by the lamented decease of Prof. Robertson Smith, are Mr. Bevan, Prof. Salmone, and General Tweedie, for many years Consul-General at Bagdad.

MR. POLLARD, of Exeter, is going to print the autobiography of a Cornish smuggler, H. Carter, who was a prisoner in France from 1793 to 1795, and for some years a Wesleyan preacher. Mr. J. B. Cornish will supply notes and an introduction.

MR. ALFRED AUSTIN's new book, 'The Garden that I Love,' with illustrations, will be published on Tuesday week.

WE have to apologize to Mr. Footman for having accused him, in our notice of his monograph on Lambourne Church, of omitting to print the original of Canute's charter. It is given in an appendix. Also a couple of antiquaries learned in rood-lofts have attacked our statement, in the same review, that an altar in a rood-loft is "a new thing" in England. They have

adduced sundry instances to the contrary, and shown us we were mistaken.

THE *Times* announces the death of its able correspondent at Brussels, M. A. Couvreur, the founder of the Société d'Études Sociales et Politiques, and the husband of Tasma.—The death has also to be recorded of the Rev. J. N. Simpkinson, formerly an assistant master at Harrow, author of 'The Washingtons' and a biography of the Rev. G. Wagner. He is to be distinguished from Mr. C. H. Simpkinson, who is writing a life of Laud.

SCIENCE

MATHEMATICAL LITERATURE.

A *Treatise on the Mathematical Theory of Elasticity*. By A. E. H. Love, M.A. 2 vols. (Cambridge, University Press.)—A *History of the Theory of Elasticity and of the Strength of Materials, from Galilei to the Present Time*. By Isaac Todhunter, F.R.S. Edited and completed by Karl Pearson, M.A. 2 vols. (Same publishers.)—Every student of theoretical mechanics is familiar with the conception of a "rigid body"; and the action of forces upon such a body occupies a prominent place in courses of mathematical physics. But no such body occurs in nature, and the departure of actual solid substances from the ideal of a perfectly rigid substance has only recently begun to occupy the attention it deserves. Previous to the publication of Thomson and Tait's treatise on natural philosophy the subject was relegated to the province of engineering technology, except, indeed, when it was necessary to formulate a mechanical explanation of the propagation of waves in the luminiferous ether. The broad features of the science of elasticity, as distinguished from elaborate applications, ought to occupy a prominent place in the training of every mathematician. The first thing is to form a clear conception of the "stress" at a point in the interior of a body; that is, of the forces which a small portion of the body at and around this point can experience from the contiguous portions. A simple analysis shows that six independent variables are required for specifying this stress. The variables usually taken are three direct pulls or pushes in mutually perpendicular directions, and three tendencies to slide. The next thing is to conceive and analyze the possible deformation of the said small portion. Deformation is now called "strain," and its analysis, which belongs to pure geometry, brings out the fact that "strain" (like stress) involves six independent variations. The alphabet of the subject having thus been laid down, we are in a position to specify, in a definite way, the elastic properties of a substance. Elasticity is the resistance which matter opposes to being strained, and is a much more complicated thing than either stress or strain, inasmuch as it involves relations between each of the six elements of the one and the whole six elements of the other. It may require as many as twenty-one independent numbers for its specification, each denoting one particular component of elastic resistance. This, at least, is the conclusion which results from discussing elasticity as a mere matter of fact apart from *a priori* theories as to the molecular constitution of matter. But many of the pioneers of the science, especially in France, have started from the hypothesis of mutual attractions and repulsions between molecules, acting in straight lines from centre to centre without any twisting tendency; and this hypothesis when worked out has been found to impose certain restrictions, in virtue of which, instead of twenty-one as above stated, the independent elasticities cannot number more than fifteen. On this at a mighty controversy has raged, of which

a clear account is given in both the works before us. Both works are ably executed, and to a great extent they cover the same ground; but one follows in the main the order of thought, and the other the order of time. Mr. Love's treatise is sprightly and attractive in its style, eminently adapted to the wants of students, and each of his volumes begins with a very able "historical introduction." The 'History,' of which the first volume is mainly the work of Dr. Todhunter, and the second of Prof. Pearson (their respective contributions being suitably distinguished by brackets), bears obvious marks of laborious and careful research on the part of both its authors, and discusses in a judicial tone the various points of controversy which arise. Prof. Pearson has found it necessary to reduce the babel of terms and symbols employed by different authors to a uniform system, and the terms which he has selected or coined are short and expressive. Commenting on the use of the phrase *simple shear* by Thomson and Tait to denote a certain distortion, he says (Vol. II., Part II., p. 386):—

"This is unfortunate, for that word was introduced by George Stephenson to denote the transverse stress in rivets, and has been consistently used in this sense of stress by Rankine and the majority of engineers since. Its present confused use partly for stress and partly for strain has been avoided in our own work by the introduction of the term *slide* for shearing strain."

Both works have excellent indexes and are conveniently arranged for reference.

Plane Trigonometry. By S. L. Loney, M.A. (Cambridge, University Press.)—So many trigonometries have come under our notice of late that we must confess to feeling a certain prejudice against each fresh one. Mr. Loney's is unquestionably well arranged, clearly written, amply supplied with good diagrams and examples, and quite up to date as far as it goes; but we cannot honestly say that we have detected any great advantages which it possesses over some of its recent predecessors. The book is divided into two parts. The first part contains the usual elementary theorems (including the solution of triangles and the determination of heights and distances) with various geometrical problems and chapters on simple series and elimination. The second part is entirely analytical, and deals with more advanced matters, such as De Moivre's theorem, hyperbolic functions, logarithms of complex quantities, &c.—all of which the author treats in the manner of a practised teacher.

ASTRONOMICAL NOTES.

THE planet Mercury will not be visible during the month of May, being in superior conjunction with the sun on the 20th. Venus is a morning star in the constellation Pisces; she will be in conjunction with the horned waning moon on the 1st and on the 31st prox. Mars rises about an hour after midnight, and passes next week from Capricornus into Aquarius; he will be very near the moon (then just past her last quarter) on the morning of the 28th, the conjunction taking place after daylight. The only other planet visible to the naked eye next month is Saturn, which is still in the constellation Virgo, about 5° due north of Spica on the 1st, and in conjunction with the moon (then within three days of being full) on the 16th.

It appears that the announcement of the discovery of comet c, 1894, by Mr. Holmes, of Islington, on the 9th inst., was founded on mistake, the object seen being really a nebula. The elements of the orbit of comet b, 1894, discovered by Mr. Gale at Sydney on the 3rd inst., have been calculated by Prof. H. Kreutz, of Kiel, from observations made at the Cape of Good Hope. The comet was in perihelion on the 14th inst., at the distance from the sun of 0.986 in terms of the earth's mean distance, and the inclination of its orbit is nearly perpendicular to the plane of the ecliptic. So rapid has been

the north-easterly motion of the comet that it will next week enter the northern hemisphere of the heavens, passing from the constellation Canis Minor into Cancer. It is now at about its greatest brightness, which is six times that at the time of discovery.

The Forty-eighth Annual Report of the Director (Prof. E. C. Pickering) of the Astronomical Observatory of Harvard College, relating to the year which ended October 31st, 1893, has been received. The work executed has been on the same lines as that in preceding years, the most important being the systematic observations of variable stars by photometry; the photometric observations of the eclipses of Jupiter's satellites and the observations of comets have also been carried on as before. The reduction of the observations made with the meridian circle by Prof. W. A. Rogers has been continued under his supervision, and good progress has been made in the reduction of the photometric observations of the southern stars made in Peru by Prof. Solon I. Bailey. The third expedition to that country, which was under his direction, began work on April 4th, 1893, since which time 1,516 photographs have been taken with the 8-inch telescope and 852 with the 13-inch. Very remarkable photographs have been obtained of the principal southern clusters. On a photograph of ω Centauri over 7,000 stars were counted by Prof. Bailey in a region only 30' square, two of which have been found to be variable. Until recently the highest meteorological station in the world was that established by this observatory on Mount Chachani, at an elevation of 16,650 feet. But Prof. Bailey, after making a careful examination of the volcano El Misti, has succeeded in establishing a station on its summit at the height of 19,200 feet above the sea level.

GEOGRAPHICAL NOTES.

COUNT JOACHIM PREIL's map of Southern Namaland, just published in *Petermann's Mittheilungen*, is likely to interest English readers, as the author crossed the boundary and visited Upington on the Orange river. The accompanying letterpress does not impress us favourably as to the resources of the country explored. The same journal publishes the first trustworthy map of the famous caverns of Adelsberg, based upon surveys made in 1892 by J. Schmid and in 1893 by C. A. Martel.

Dr. Robert Sieger's most elaborate paper, in the *Zeitschrift der Berlin Geographical Society*, on oscillations of the lake-levels and changes of the sea-margins in Scandinavia, will prove a mine of information to all who study these phenomena, which have attracted the attention of observers from the earliest days. That changes of the nature indicated do actually take place cannot be doubted. Dr. Sieger is of opinion that the alternate rising and sinking of the lake-levels is primarily due to meteorological causes, whilst the changes in the sea-margins can only be accounted for by assuming a gradual rising of the land.

The map of Capt. Baudi di Vesme's excursion from Berbera to Bur Dap has at last been published by Signor Guido Cora in *Cosmos*. It is based upon the astronomical observations made by Messrs. James and Aylmer (the numerical results of which are now made known for the first time), Capt. Swayne, and other English observers, and is very creditable to its compiler.

The last "Heft" of the *Mittheilungen aus den Deutschen Schutzgebieten* abounds in reports of the highest interest. We are given the results of one year's meteorological observations at three African stations; the observed latitudes and longitudes of twelve places, including Yola on the Benue, which seems to lie much further to the east than has been hitherto supposed; and a number of reports from African explorers. Among these last the description of the Waziba and their country (they live on the western shore of the Victoria Nyanza), and the letters of

Dr. Passarge on recent explorations in the country between Yola and the Shari, possess most interest. Dr. Passarge, the scientific member of Baron Uechtritz's expedition, has made a series of astronomical observations, besides furnishing an instructive account of the geological features of the country traversed.

The Comissão de Cartographia of Lisbon has just published a fine map of the districts of Lourenço Marquez and Inhambane. The routes of several Portuguese travellers—as, for instance, those of Paul Machado and Matheus Serrano in 1893—appear on this map for the first time. Its compiler is Senhor L. Conceiro.

Baron Uechtritz's expedition has been recalled to Yola. It is understood that the German Government propose sending an expedition to the Cameroons for the special purpose of exploring the river Sanaga-Mbam, which promises to hold out some hopes of becoming a valuable water-way.

The Rev. G. Grenfell, who jointly with Lieut. Sarmento settled the boundary between the Congo State and the Portuguese dominions, has arrived at Loanda. Both these commissioners were accompanied by their wives. The agreement arrived at by them was ratified at Brussels on March 24th. The boundary between the Congo State and French Congo is now being discussed by commissioners of the two governments at Brussels.

News has reached Rome of the melancholy death, at the age of twenty-eight, of Prince Eugene Ruspoli, son of the Syndic of Rome. Particulars are not yet forthcoming, but it is reported that he was killed by an elephant in the Gobo region of North-Eastern Africa. The prince started on his explorations about two years ago, and glowing accounts had been received of his popularity among the Somali tribes.

SOCIETIES.

ROYAL.—April 19.—Right Hon. Lord Kelvin, President, in the chair.—The following papers were read: 'On Variations observed in the Spectra of Carbon Electrodes, and on the Influence of One Substance on the Spectrum of Another,' by Prof. Hartley; 'Electrical Interference Phenomena, somewhat analogous to Newton's Rings, but exhibited by Waves along Wires,' by Mr. E. H. Barton; 'On an Anomaly encountered in Determination of the Density of Nitrogen Gas,' by Lord Rayleigh; 'Thermo-electric Properties of Salt Solutions,' by Mr. G. F. Emery; 'On Rocks and Minerals collected by Mr. W. M. Conway in the Karakoram Himalayas,' by Prof. Bonney and Miss Raisin; 'Contributions to the Chemistry of Chlorophyll, No. 5,' by Mr. E. Schunck; and 'Experimental Determination of Poisson's Ratio,' by Mr. C. E. Stromeyer.

GEOGRAPHICAL.—April 23.—Mr. W. T. Blanford, V.P., in the chair.—The following gentlemen were elected Fellows: Col. J. Farquharson, Lieut. N. J. Lyon, Rev. M. H. Dana, Messrs. A. Bellin, G. F. Buxton, T. S. Cooper, J. Dale, B. L. D'Aubigne, F. J. Ernst, R. H. Greenwood, C. L. Hocking, J. C. Morris, A. M. Naylor, H. Ruff, J. Taylor, and W. A. Wills.—The paper read was 'The Face of the Earth,' by Prof. C. Lapworth.

NUMISMATIC.—April 19.—Sir J. Evans, President, in the chair.—Mr. H. Montagu exhibited three aurei of L. Verus of different types (Cohen, 158, 248, and 247 varied) and in very fine preservation, from a hoard recently discovered on the Aventine Hill, which probably consisted of from 200 to 300 specimens; also a tetradrachm of Agathocles of Syracuse, with the head of Koré of exceptional beauty on the obverse.—Lord Grantley exhibited a noble of Henry VI. of Flemish work.—Sir J. Evans exhibited a fifty-real piece of Philip IV. of Spain, with the aqueduct of Segovia as a mint-mark. From the unevenness of the surface of the "flans" of all these large Spanish coins Sir J. Evans inferred that they could not have been struck from dies, but that the discs of metal received their impressions by being passed between two rollers worked by water power, the process by which Briot's York crowns, &c., were produced.—Mr. A. E. Packe exhibited a box of Flemish money-changers' weights dated 1641, containing, among the rest, a weight for a "half rose-noble," thus proving that these coins continued to be current on the Continent long after

they had ceased to be so in England.—Mr. A. E. Copp exhibited some gold coins found recently in Normandy, among which were florins of Johanna, Queen of Sicily and Countess of Provence, 1343-82; of Louis, Duke of Anjou, son of John (the Good) of France, struck for Calabria c. A.D. 1380; and of Charles V. of France, 1364-1380; also ducats of Gabriel Adorno, Doge of Genoa, 1363-70; of William I., Duke of Gueldres, 1377-93; and of Cuno of Falkenstein, Archbishop of Trèves, 1362-1388.—Mr. H. A. Grueber read a paper on some Anglo-Saxon coins of the first half of the ninth century, recently acquired by the British Museum. Among the specimens described by Mr. Grueber were several unpublished and many very rare types of the kings of Mercia, Kent, East Anglia, and Wessex, and of some of the archbishops of Canterbury.

ZOOLOGICAL.—April 17.—Mr. W. T. Blanford, V.P., in the chair.—Mr. Solter made some remarks on the possibility of breeding the African mud-fish (Protopterus) in the Society's gardens.—Prof. K. von Bardeleben, of Jena, read a paper on the bones and muscles of the mammalian hand and foot, in which he explained his views on the rudiments of the sixth and seventh digits or rays. These rudiments, as he showed, are situated both on the inner and the outer borders of the hand and foot; they are present in nearly all the orders of mammals, especially in the lower forms, and are always provided with special muscles.—Dr. G. H. Fowler pointed out the characters of a new species of seapen of the family Verticillidae from a specimen belonging to the Madras Museum, and proposed to call it *Cavernularia malabarica*. Dr. Fowler likewise exhibited and made remarks on an example of *Lidaria phalloides* belonging to the same museum.—Mr. F. E. Beddard described two new genera, comprising three new species, of earthworms from Western Tropical Africa.—A communication was read from Mr. O. Thomas, containing an account of a new antelope from Somaliland, which he proposed to call *Neotragus rupicola*. Capt. H. G. C. Swayne and his brother Capt. E. Swayne had discovered this antelope during their recent explorations in that country, but had not been able to bring back specimens. Two skins and a frontlet, lately received by Capt. H. G. C. Swayne from his native hunters, had enabled Mr. Thomas to establish the species.

METEOROLOGICAL.—April 18.—Mr. R. Inwards, President, delivered an address on some phenomena of the upper air.—At the close of the meeting the Fellows and their friends inspected the exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds.

HISTORICAL.—April 19.—Mr. Oscar Browning in the chair.—Mr. C. F. Merriam was elected a Fellow.—A paper was read by Prof. T. F. Tout 'On the Earldoms under Edward I.,' in which the policy of the Crown towards the great territorial houses was explained and illustrated by an interesting examination of the distribution of the several earldoms, based upon the actual returns contained in the Inquisitions post mortem and other records.—Sir J. Ramsay, Mr. Sidney Lee, Prof. Cunningham, and Mr. H. E. Malden took part in the discussion.

PHYSICAL.—April 13.—Prof. A. W. Rücker, President, in the chair.—Mr. W. G. Rhodes was elected a Member.—The President invited discussion on Prof. Henri's paper 'On Calculating Machines.'—Mr. P. L. Gray read a paper 'On the Minimum Temperature of Visibility.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Institute of Actuaries, 7.—'The Application of Makeham's Expression for the Law of Mortality to the Practical Calculation of Survivorship Benefits,' Mr. F. E. Colenso.
- TUES. Surveyors' Institution, 8.—'Weekly Property as an Investment,' Mr. H. Griffin.
- Aristotelian, 8.—'Epictetus,' Mr. R. J. Ryle.
- Society of Arts, 8.—'Typewriting Machines,' Lecture I, Mr. H. C. Jenkins. (Cantor Lecture.)
- Japan Society, 8.—'Aspects of Social Life in Modern Japan,' Ven. Archdeacon A. C. Shaw.
- TUES. Royal Institution, 3.—'Rubies, their Nature, Origin, and Metamorphosis,' Prof. J. W. Judd.—5. Annual Meeting.
- Biblical Archaeology, 8.—'Greek and Other Legends of the Deluge,' Mr. P. de F. Renouf.
- Civil Engineers, 8.—'The Manufacture of Briquette Fuel,' Mr. W. Colquhoun. Ballot for Members.
- Zoological, 8.—'Reptiles collected during the Voyage of H.M.S. Penguin and by H.M.S. Egretta when surveying Macleod Bank,' Prof. F. Jeffrey Bell; 'Studies in Telescopium Morphology from the Marine Laboratory at Cleithroth,' Mr. E. W. L. Holt; 'Field-notes on the Wild Camel of Lob Nor,' Mr. St. George Littledale.
- WED. Archaeological Institute, 4.—'On Remains in the Sloane Collection and on Alchemical Symbols,' Mr. F. C. J. Spurrell.
- Camden Society, 4.—General Meeting.
- Entomological, 8.—
- Society of Arts, 8.—'Nickel,' Mr. A. G. Charleston.
- THURS. Royal Institution, 3.—'The Solid and Liquid States of Matter,' Prof. Dewar.
- Chemical, 8.—'Structure and Chemistry of the Cyanogen Flame,' Prof. Smithells; 'Condition in which Carbon exists in Steel,' Mr. O. Arnold; 'a Hydrindone and its Derivatives,' Dr. Kipping; 'Volatile Compounds of Lead Sulphide,' Mr. J. B. Hannay.
- Linnean, 8.—'Notes on the Habits of certain Species of Lemna,' Mr. H. B. Guppy; 'Fertilization of certain Malaya Orchids,' Mr. H. N. Ridley.

THURS. Civil Engineers, 8.—'The Relation of Mathematics to Engineering,' Dr. J. Hopkins (James Forrest Lecture).
 — Society for the Encouragement of the Fine Arts.—'Woman in Relation to High Art,' Miss Z. Tomkins.
 FRI. United Service Institution, 2.—'National Methods for securing a Supply of Seamen,' Lieut. W. C. Crutchley.
 — Philological, 8.—Anniversary; Paper by Prof. A. S. Napier, President.
 — Royal Institution, 9.—'Sound Production of the Lower Animals,' Prof. C. Stewart.
 SAT. Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THERE is, we are glad to say, a larger proportion than usual of figure pictures of merit in this the hundred and twenty-first exhibition of the Old Society; otherwise the collection is neither very much above nor very much below the average of the last ten years or so. It would have been better if Mrs. Allingham had not been working for the Fine-Art Society; if Mr. Alma Tadema and Mr. David Murray had not been occupied by their contributions to Burlington House; if Mr. Bulleid had sent more contributions; if Mr. Crane had sent some of importance; if Mr. Dobson had filled his accustomed space on the walls near Sir J. Gilbert, who is likewise unrepresented; if Mr. Marks had contributed something more ambitious than his pretty parrots; and, finally, if two or three other members had either done themselves justice or omitted to appear at all.

The most striking things in the gallery are Mr. H. Herkomer's exceedingly fine drawing of the dying Daphne and his portrait of Mr. MacWhirter, Sir E. Burne-Jones's subject from the 'Morte d'Arthur,' Mr. Wallis's 'Street View in Cairo,' Mr. E. R. Hughes's idyl of wedded lovers at table, and a lovely English girl's head by Mr. Poynter. The *Daphne* (No. 27) is a life-size bust, and her dark hair is crowned with laurel, so that the wreath's shadows make more dim the pallid and motionless features. Not only is an extremely difficult and poetical idea embodied in this capital piece, but the painting—at once subtle and swift—of the bloodless carnations, and their exquisite softness are as rare as they are admirable, and so is the true and tender modelling of the flesh, without the aid of higher lights, in the broad and homogeneous mass of perfectly transparent shade which covers the face. How much of the success of this striking work is due to a mere *tour de force*, not to be repeated, we cannot say, yet it is immensely more delightful than the same painter's portrait of *John Herkomer, Esq.* (127), a work more curious than commendable, which nobody but that gentleman's son would think of exhibiting before he had put the eyes in accord with each other, made the full white beard look less like soiled cotton, and brought its tone into harmony with the roughly handled, though masterly features above it, while he refined the touch throughout, and reduced the hotness and darkness of the shadows, which are much too crude. On the other hand, we think (it is the highest praise we can offer) that few painters in water colours, except William Hunt, could or would have given us so fine a work as Mr. Herkomer's *John MacWhirter, Esq., R.A.* (222), a little luminous gem of flesh painting, animated, full of colour and tone, and very pleasant to look at. The miniature of *H. H. Spielmann, Esq.* (229), is very slightly out of drawing, and the shadows on the flesh are too dark. Otherwise it is first rate in every respect.

Sir E. Burne-Jones's large picture in body colour, which occupies the place of honour, is rather more opaque than we like, or expect from him. It represents those valiant and holy Knights of the Table Round *Bors, Percival, and Galahad at the Chapel of the Sangrael* (64). The poetry of the subject is suitably, if not very powerfully, expressed by the softened tones and colours of the work; by

the strangeness of its quasi-Byzantine figures of the type of Cimabue at Assisi, tall and slender to excess, and clad in ancient armour and classic robes; by the scene haunted by shadows; and, above all, by the still passion of the whole, which seems to intensify itself while, bringing our fancy into harmony with it, we look upon the picture. Fine as this example is, it fails somewhat in robustness, and hardly conveys the profound sense of awe implied in the legend to which it refers.

On the other hand, Mr. Wallis's *Street in Cairo* (115), resplendent in light and colour, leaves nothing to the imagination. We have, in powerful sunlight, the clearest air, and vivid hues, buildings of sandstones in bands of red and yellow alternately, and figures of Egyptians buying and selling, or loitering along the narrow way. The whole is carefully and brilliantly painted, with a firm crisp touch which ensures that there shall be no lack of breadth and solidity. Technically speaking, this is one of the finest works in the gallery; it wants nothing but a subject to attract popular admiration.—Except Rossetti's 'Il Ramoscello,' which it resembles in respect to the purity and animated charm of the expression, we do not remember any painting of a young damsel's head and shoulders so brilliant, so finely drawn, and, for its solidity, so delightful to artistic eyes as Mr. Poynter's *Rose in Bloom* (192), a half-length figure of a comely and vivacious maiden in a ball dress, daintily adjusting a full-blown rose at her bosom, and looking as if she asked her mirror or a friend whether the flower was rightly placed. In her eyes some child-like wonder yet remains, although she is grown to womanhood. The drawing and modelling of every part are consummate.—The last first-rate example we have to notice is Mr. E. R. Hughes's 'Trifles of this Sort' (152), the chief shortcoming of which is the awkwardness of its subject, not to say its unfitness for painting. The title is due to Lamb, and refers to the remark of a wedded lover to his wife while they are at table, and he, touching a choice piece of Wedgwood, congratulates her upon the improvement of their circumstances which has allowed of the purchase of costly rarities. The man's uninteresting figure is awkwardly posed, and wanting in spirit and movement; besides, seated as represented against the light of a window, quite incredible as a piece of painting from life. Nor is his face worth much, being flat and, in its colouring and solidity, far below the keys of nature. The picture, too, as a whole, though not without a certain charm derived from its simplicity and its breadth and modesty of treatment, is dry, and rather dull in tone and colour. On the other hand, so delightful are the lady's face and figure that all our dissatisfaction with the rest of the work vanishes the moment we recognize the tenderness and grace of her expression and of her figure, demurely clad in silvery grey, and wearing a white muslin fichu. Nor are her bare arms and hands, naturally resting on the table, of inferior artistic value to the other portions, or less true to the life.

Turning to the other figure pictures of importance, we may begin with Mr. G. L. Bulleid's interior of a Roman chamber lined with white and yellow marbles and paved with mosaics. Called *A Morning Greeting* (1), it represents a dark-haired and stately young matron sleeping, or pretending to sleep, while her pretty daughter, flowers in hand, stoops to kiss her mother's brow. Thoroughly learned and delicate as the execution is, difficult as was the task which the artist set himself—that of depicting open and bright daylight without strongly contrasting shadows—and much as we admire the drawing of the figures, draperies, and faces, it cannot be denied that the figures are somewhat stiff, while, though not flat, the picture is rather hard.—There is some good painting in the background of *Desolate and Oppressed* (2),

by Mr. T. Lloyd, and it possesses breadth, richness of colour, and luminosity, while the figures of wayfarers halting by a roadside, near a park wall, are appropriate enough. *Sunrise on the South Downs* (112) represents truly a good effect of light, and displays wealth of colour which is somewhat scattered. The composition has been carefully, but too obviously, studied. *Potatoes* (195) is a better picture, and its limpid illumination and pleasing and rich colour are attractive. We like, too, *Grandmother* (210), although the subject is trite and vague.—Mrs. Allingham's *In the Garden* (36) shows a lady seated musing after reading or sleeping (it is a defect that it is not made clear which), with a background of flowers, herbage, and foliage. The grace and truth of the attitude, the disposition of the white dress, and the keeping of the whole picture are worthy of the artist, who has, however, often painted figures with a firmer touch, and depicted trees and flowers with far more crispness and brilliancy. These parts are rather woolly.

Some friends of the Society were not over pleased when Mr. J. R. Weguelin, whose imitations of Mr. Alma Tadema are too well known, was elected to succeed Mr. Holman Hunt. They will, however, feel relieved when they see the new Associate's *Battle of Flowers* (43), girls in an antique garden pelting each other hilariously with handfuls of roses. Although it is a little like an opera scene, thin, and rather more showy than sound, it evinces plenty of spirit and action, and glows with dainty colours of the gayest sort. Still more encouraging is the same artist's *Venetian Gold* (176), of which the scene is a sunlit, but rather misty roof of a Venetian palace, where the abundant tresses of a damsel are spread out upon the broad rim of a crownless hat and exposed to the light, this being a device for producing, where nature had not favoured fashion, the golden, ruddy hue the Venetians of the sixteenth century so much affected. The subject of this interesting process is attended by a woman, an awkwardly designed figure, who combs out her hair. The composition is bad and the actions are tame, not to say lifeless. In developing highly the face of the lady, which is pretty and animated, and suppressing the solidity of the rest of his materials (for which mere half-empty sketching suffices to him), so as to enhance its force and tone, Mr. Weguelin adopts the technical methods of the late Mr. Pinwell. Apart from the leading face there is much bad drawing, and none that is good, in the figures, and modelling is not even aimed at. There is, however, much that is acceptable in the harmony of the colours and tones.—Mr. W. Crane's *Ensigns of Spring* (146), three graceful, but most unlovely maidens, prettily clad in dresses which by their colour and shape indicate vernal flowers, and standing in a place so damp as to be distressingly suggestive of rheumatism and colds in the head, is one of his most characteristic flights of fancy, exquisite in its colour, elegant in its draperies, and possessing artistic points of rare value and originality. Nobody but a master of his art could, or would, give us a thing which is at once so choice and—so far as the girls' faces and their purposeless expressions and attitudes go—regrettable.

The first of the landscapes and minor subjects is Mr. R. W. Allan's *Mount Etna* (3), a powerful piece of sunlight and heat, reminding us of M. Montenard. Passing other commendable drawings of Mr. Allan's, we come to *Benbecula Market* (126), a sort of panorama, with cleverly designed figures, in which the mid-distance and vast distance are fine in their way.—*A Kincardine Village* (4), by Mr. E. A. Waterlow, possesses spirit, solidity, and characteristic brightness, but it is rather deficient in airiness. *At Tilford* (132), a beautiful drawing, may be praised for its warmth, wealth of colour, and homogeneity.—Mr. M. Hale's *Ponte Vecchio, Florence* (8), in glowing

golden evening light, is more charming than any of his previous drawings, numerous as they have been. His *Ben Sioch, Loch Maree* (104), is broad, full of air, and refined. *Winter* (118) is rich and masterly in colour, fine in tone, and true throughout, not the less so because it is highly poetical and impressive; and the same artist's *Moonlight* (249) is nearly as admirable.—Among luminous and powerful sketches of a blue sea and waves breaking heavily on a sandy shore, we know none more to be coveted than Mr. Crane's superb study of long, sluggish billows and a resplendent atmosphere, which he calls *White Horses* (11). *An Unsown Harvest* (20), acres of horse-daisies (?) in full bloom, is as rich, brilliant, and strong, but it has not its splendour or its solemnity. In its way nothing could be more brilliant and solid than *The Moat and Bishop's Palace, Wells* (82), where the surface (strewn with flowers and weeds) of the placid pool is a masterpiece of hand-drawn perspective. *Approach to the Chapter House, Wells* (213), depicts the famous staircase and vaulted roof in warm, glowing golden light.

Mr. H. M. Marshall's *Old Swan Pier, a Frosty Evening* (12), the river at sunset; his *River below Bridge* (38), *Dordrecht* (94), and other drawings here, really differ in no respect from numerous instances which have preceded them on these walls. The subjects are changed, but that is all. Each of them is at once artistic and natural.—Mr. E. J. Poynter is not always particularly happy as a landscape painter, and his *Le Grand Nuveran* (sic) (15), a panorama of pine-clad hills and narrow valleys, distinguished as it is by velvety textures, solidity, finish, limpidity, and beautiful drawing, shows why such works are not always pictures in the higher sense. It lacks massing, simplifying of its innumerable details, and breadth.—On the contrary, these qualities are conspicuously present in Mr. G. A. Frapp's *On the River Swale* (19), a drawing which is painted in a key of colour that, compared with Mr. Poynter's, is faint, though pearly. It is as massive as it is full of light, and as simple as it is firmly touched. *On Burnham Sands* (92) is an exquisite rendering of a charming effect of morning on the sea. The drawing of the foreground is a lesson for all students, being as solid as it is crisp and firm. For similar qualities applied to an entirely different subject the visitor should turn to No. 121, *Distant View of Horsham*, a vast panorama in low tones, seen in pure warm and grey light. *Cleave Mill* (200) could not be more homogeneous, solid, broad, or tender. Nor should the visitor overlook Mr. Frapp's other contributions; these are examples of high style, and they exhibit no trace of manner.—Mr. S. P. Jackson is another master of style, and he adds to it profound sentiment and a touching pathos not within the reach of his colleague, but, it must be owned, rather more monotonous than critics could wish. His *Maugan Porth* (21), seen in greenish light, is quite majestic. Mr. Jackson's numerous pictures attest, by their numbers at least, the facility with which he produces them. Of those here the visitor will prefer *Bedruthan Steps* (63), that strangely romantic cove seen under a telling effect of grey and misty evening light. There is more freshness of motive, however, about the view of *Oxwich Bay* (73), in which the composition, as is usual with the painter, is first rate, and combines into a grand and simple whole the vanishing clouds, grey shadows, cliffs, and rocky islets of the shore. *Portreath Harbour* (102), a view looking seaward, into which a ship has been most cleverly introduced, is one of the ablest compositions in the exhibition, while the effect of fading light upon the long, parallel lines of billows rushing to the land is decidedly solemn. *Bamborough Castle* (154) is a fine design. But the influence of the lamp is more than usually obvious in this well-studied piece, which is less solid than ordinary.—Mr.

C. Rigby is happiest this year in his *River Bela* (25), a sober and delicate example, the modesty of which may blind the visitor to its merits, especially as it is rather flat and low in tone. Although rather mannered, *Blea Tarn* (143) is beautifully delicate, and the sky is extremely pleasing. We care less for the rest of this artist's contributions, although none of them is unworthy of praise.

The *Calm* (30), Sir F. Powell's solitary contribution, is a noble representation of a white calm upon a placid, nacreous sea so vast that the summits of its far-rolling waves, shallow as their hollows are, are half a mile apart. So serene and silent does it seem that one might fancy it was a sea in fairyland. The chiaroscuro of light is charmingly illustrated, and, although the view abounds in reflections exquisitely subdued in tone and tint, there is not a shadow anywhere.—A contrast to this halcyon scene is presented by the turmoil and unrest of Mr. A. Goodwin's *St. Hilda's Abbey* (34), where the sky just escapes the charge of being pyrotechnic, and the middle-distance is, as usual with Mr. Goodwin, the best part of the picture, for the foreground, although well drawn, is thin and rather flat. *Salisbury* (101) is much less hackneyed and more refined. *Avignon* (203) is a happy specimen of Mr. Goodwin's better art; the composition of *Corfe Castle* (216) is less happy and less well concealed; and on the whole *Mont St. Michel* (227), in intense moonlight, is the most acceptable. Its loveliness is irresistible, while its firm drawing, softness, vigour, and breadth are so many additional charms.

—The *Abbey of Mont St. Michel* (37) marks a new departure on the part of Mr. T. M. Rooke; it is simple, solid, and accomplished, but lacks airiness. Even better is the *West Porch, St. Stephen's, Beauvais* (37), remarkable for its breadth, solemn effect, and the just treatment of ancient purplish-grey stone in twilight.—Sir O. W. Brierly never pleased us so much as with his two studies from the Grecian Archipelago, *Grecian Island* (45) and *Island of Samos* (46), the solidity of which is almost stereoscopic. There is more poetry in these small things than we expected from the clever draughtsman.—In Mr. A. H. Marsh's *The First from the Lifeboat* (51) the furiously breaking sea is portrayed with vigour, and so is the rocky coast. A rescuing party has landed at a little quay, their leader extending to the eager charity of the women a child rescued half dead from a wreck; but these figures, though conscientiously designed and carefully drawn, are not quite above the level of respectable conventionalities.—*Softly falls the Eventide* (57) is Mr. B. Bradley's refined picture of moonrise and the afterglow upon a sloping meadow where lazy calves are already dreaming. There is much in this capital piece which reminds us of Mason, it is so soft, tender, and rich in harmonious colours; and it has a dash of sentiment Mr. Bradley does not often indulge in.—Mr. A. W. Hunt has not, so to say, risen to the level of the subject of *Niagara* (106), which is the only faint and artificial example we have seen of his. So different from his ordinary work is it that at first sight it seems not very remote from that of Mr. S. P. Jackson. A second look reveals, of course, considerable differences, still the drawing does not grow upon the visitor.

We can praise the following excellent and fresh works by various artists: Mr. W. Colingwood's *Shepherd's Warning* (70), and his delicate and good *Brantwood* (98); Mr. C. N. Hemy's *Freshening Breeze* (80), and *A Head Wind* (89), fishing boats at sea, the former being, but for the paintiness of the sea, thoroughly good. *A Bower Turret* (85) is a capital piece of draughtsmanship and rich, solid colouring by the Earl of Carlisle, whose *Algerian Garden* (147) is a contrast to its companion, but is not less skilful. No. 97, *Tomb of the Emperor Maximilian*, by Mr. S. J. Hodson, wants only a

little more force to become a finer picture. The same artist's *Prout-like Street in Innsbruck* (103); *Shoreham and Brighton* (100), by Mr. R. Thorne Waite, and his pretty *Haymaking* (119), also deserve mention. Mr. C. Haag's *Mecca Pilgrims returning to Cairo* (109), though mannered and rather artificial, is the best picture of his we remember. Mr. B. Foster's *Market at Seville* (125) is a little hard and chalky, but the figures are charming in *In a Wood, Witely* (183). Mr. G. H. Andrews's *Fighting at Sea long ago* (139) is founded upon another drawing he painted some years ago, and is full of spirit, tragedy, and original impulses in art. The effect is cloudy moonlight. Altogether the burning ships make up a lurid scene. Finally we may enumerate Mr. C. B. Phillip's *Spring Evening* (148); Mr. E. Walker's *Nightfall* (162), a stream in a narrow glen; Mr. H. Moore's brilliant sea piece in splendid sunlight, called *Off the Hampshire Coast* (185), a magnificent sketch of a sea like a sapphire; *Pilot Cutter on the Look-out* (194), almost equally fine, but quite different; and Mr. Marks's *Joseph* (218), a green bird, painted with the force of Veronese.

NOTES FROM NUBIA.

IV.

THE temple-tomb of Gebbel Addeh, hewn in the rock, like many others, some miles south of Abu-Simbel, on the east side of the river, is well preserved, and also covered with various Coptic inscriptions. The access to some of these tombs is very difficult: into one we were hauled by a rope, after our sailors, whose bare feet took a good grip of the rough sandstone, had climbed into it. We copied as much as we could of these inscriptions, as here, if anywhere, the dialect must be that southern speech which is so much more esteemed by Coptic scholars than the Memphitic.

While walking about Feraig in search of inscriptions, we came upon an open-air mosque—a row of small stones laid across and in front of three mud-brick steps. The people kneel along the line of the stones while the Korān is read from the top of the steps. The women's hair was dressed after the manner of the old Egyptian wigs—a quantity of thin plaits encircling the head like a mass of twine, while the shorter fringe across the forehead was coloured or plaited with gold or some yellow substance. The whole headdress was well steeped in castor oil. Among other scratches along the rocks which bound the river, Mr. Sayce found *MP. VI*, which looked very like a Roman engineer's mark of mileage; but we failed to find any other such mark save on the south cliff of Kasr Ibrim, where I saw *XXXXIV*, in well-cut characters, four inches high.

The rock tombs of Faras contain more, and more complete, Coptic inscriptions than all the other shrines we saw, and one of them at least is historical. We copied some twenty of them. The walk across the desert to this spot is diversified by great humps of what seems from a distance to be rock, but is really tamarisk fibre, from which here and there tamarisk shrubs are still sprouting. The size of these masses of fibre is quite extraordinary. In very ancient days there must have been quite a forest here, and we know that even now tamarisk branches are used (in the second cataract I saw an instance myself) for fencing off the force of the stream from the edges of cultivated fields on the river. This is the process called *παπαφρυγανισμός* in the Petrie papyri, a word which puzzled me long, till I found the practice mentioned in books upon the Indus. Now I found it in Nubia. All the country from Faras to Halfa shows traces of a far larger population, and indeed the level of the land shows that it could be easily irrigated to a width of some miles. But when all the young Nubians go off to service in Cairo and Alexandria, it is not easy to find hands for cultivating a larger area; we must rather anticipate that the sand will

enroach still further, and cover much that is now fruitful.

The temple close to Sereh, recently excavated by Capt. Lyons, R.E., proves to be one of Ramses II.'s monuments, in which he depicts on one side all the Syrians, on the other all the Ethiopians, whom he professes to have conquered. It is remarkable that while the string of Ethiopian captives is all of the same nigger type, the Asiatics vary widely both in type and dress, Assyrians being especially remarkable. This is also the case in the analogous series of captives at the entrance to the great temple of Abu-Simbel. Unfortunately the Syrian names written under the figures are here covered with a sort of sand incrustation, as hard as cement, and almost impossible to remove without destroying the hieroglyphics.

We were not permitted by the military authorities at Wadi Halfa, who showed us every kindness, to go south further than Matouqa, a great fort built by Usertesen III. on the west side of the second cataract. The fortification consists of a pair of mud-brick walls set together, each about twelve feet thick, and then about thirty yards outside another encircling fortification. Within, in the centre, is a small shrine. Another great fort seems to be situated on one of the islands facing Matouqa, but we had no means of crossing the stream to examine it. But the temple of Thothmes III. over against the lines at Wadi Halfa is of far more interest. Its Egyptian historical stele is well known. I have already mentioned the names of Greek mercenaries cut upon one of the pillars in letters five inches high, viz.:-

· ΠΙΛΙΜΕ
ΝΗC ΚΥΡΗΝΑΙΟC Β

and under it

· ΙΑΣΩΝ ΚΥΡΗΝΑΙΟC Α.

On the next pillar is lightly scratched

ΑΔΑΜΑΕ,

and on the door jamb a name in archaic Greek characters, but of which I could only read

Ρ.....ΛΑΙΣ.

On the south wall (inside) was a considerable inscription in Carian characters. It is, therefore, certain that Carian and Greek mercenaries came here—the Greek at two different epochs, for the more recent come from the time when C and Σ were written indifferently, and that cannot be till the end of the fourth century B.C. But the archaic letters and the Carian writing point, I think, to the same expedition as that commemorated at Abu-Simbel, and make me inclined to think that Kerkis is to be found here. The smaller and ruder temple immediately to the north of this building was, like the shrine at Matouqa, set in the middle of a great fort, at least ninety yards each way, though not forming a regular figure. There is the same plan of a double wall, and both, though now almost hidden in sand, are of enormous size. Round the top of a conical rock, high above these temples, are many old Egyptian graffiti; some were in very ancient hieratic character.

The negative evidence already mentioned against the earlier Ptolemies having conquered and occupied Nubia is corroborated by a number of stelai which I copied at Gizeh and at Alexandria, commemorating the dangers of navigating the Red Sea, and of hunting elephants in the south country on its west coast. There is also among the Petrie papyri a letter which speaks of the elephant transport bound to Berenike going down in the sea, so that we are now justified in assuming that the first four Ptolemies, carrying out the proposed policy of Alexander to reach South Arabia by sea, organized a traffic route on the Red Sea, while it is not till the ninth king (Euergetes II.) that we find any considerable number of monuments built even in Lower Nubia.

J. P. MAHAFFY.

A "SABELLIC" AMULET?

Hotel Tramontano, Naples, April 11, 1894.

AMONG several new Italic inscriptions which I have met with in the last week or two, and which I hope to publish together as soon as I get back, there is one which seems to deserve immediate notice. It is in the so-called "Sabellic" alphabet, which appears in the archaic inscriptions of Picenum (not yet interpreted), Zvetaieff, 'Ital. Inferioris Insec. Dialectica,' 1-8; but I cannot recognize the language as one known to me (not even by dint of reading it backwards). The text is as follows:—

ΕΒΕΚΕΒΕΡ
ΤΟΤΒΟΕΒΟ
ΟΝΟΜΑ

The only point to which doubt attaches in my mind is the sixth sign of line 1. There is an injury to the stone or gold to the left of the letter, and only η is absolutely clear.

Ε, Β, and η (?) are equally possible. If

we leave blanks for this and for the doubtful η (which in the inscription of Castrignano Pauli, 'Die Veneter,' p. 221, reads as o), the text is:—

dubek.ube
t.t.uhe.u
n.ma.vi

These letters, then, are written either in the bed of the setting of a large amethyst or on the under side of the stone, in a large gold ring seven-eighths of an inch in diameter, of rough workmanship. The amethyst is an oval half an inch long, and has cut on its upper (i.e., outer) surface a lizard (or crocodile) walking with a small lizard (or crocodile) on its back. I can only conjecture, as an *idolotrys* in archaeology, that it must be an amulet of some kind: the position of the letters on the under side of the stone shows they are not a seal, though the lizard may be. The ring was found by Signor Salv. Pascale, of Curti, in the necropolis of the ancient Capua, and is at present in his collection. Is it too much to hope that such a unique object may be obtained for the British Museum? It is impossible, I think, to credit a forger with the sign η , and the only recently successful forger in Capua is dead.

R. SEYMOUR CONWAY.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following, from various collections. Drawings: Mrs. Allingham, Old Farm, Pinner, 60*l*.; Old Cottages, Pinner, 63*l*. C. Fielding, Minehead, Dunster in the distance, 220*l*. B. Riviere, A Midsummer Night's Dream, 136*l*. Thorne Waite, Hungerford Marsh, 63*l*.; Litlington, Sussex, 72*l*. J. W. Whittaker, Capel Curig, North Wales, 94*l*. Pictures: H. Woods, Venezia Benedetta, 194*l*. H. Moore, Off Poole, Dorsetshire, Purbeck Island in the distance, 215*l*. B. Riviere, Armed Neutrality, 168*l*. C. E. Perugini, Corona, 105*l*.; Katherine, 105*l*. B. W. Leader, A Green Lane, Capel Curig, North Wales, 115*l*. L. Filides, Doubts, 149*l*.; A Daughter of the Lagunes, 309*l*.; A Daughter of the Ghetto, 262*l*. A. Moore, Silver, 556*l*. F. Goodall, An Episode in the Spanish War of Independence, 231*l*.; Mater Purissima, 162*l*. V. Cole, Meeting of the Thame and Isis at Dorchester, 472*l*. Mauve, A Wood Scene, with a peasant and a cart on a road, winter, 131*l*. C. de Groux, Regrets, 110*l*. B. Foster, Bellaggio, 105*l*. B. W. Leader, A Welsh Landscape, 147*l*. G. Morland, Credulous Innocence, and the engraving, by J. Young, 185*l*. Marcus Stone, "Two's Company, Three's None," 451*l*. K. Halswelle, Contadini waiting for the Blessing of Pius IX., 472*l*.; Glenorchy and Kilchurn Castle, Loch Awe, 152*l*. P. R.

Morris, The First Communion, 110*l*. P. Graham, Sunshine after Shower, a Highland scene, with cattle, 330*l*. R. Wilson, An Italian Lake Scene, with ruins and figures, 136*l*. J. Constable, Hampstead Heath, 1,837*l*. J. MacWhirter, Corrie Burn, Isle of Arran, 126*l*.

The same auctioneers sold on the 23rd inst. the following from the collection of the late Mr. W. Barlow. Engravings: After J. L. Meissonier, "1807," by Jacquet, 31*l*. After J. Constable, by D. Lucas, The Lock, 47*l*.; The Cornfield, 63*l*.; The Vale of Dedham, 115*l*.; Salisbury Cathedral, 26*l*. After Sir T. Lawrence, by S. Cousins, Master Lambton, 59*l*.; Miss Peel, 27*l*.; Lady Auckland, 32*l*.; Lady Grey and Children, 37*l*.; Lady Dover, 33*l*.; Lady Gower, 42*l*. After Sir J. Reynolds, Mrs. Braddyll, by S. Cousins, 31*l*. After Raoux, The Love Letter, by S. Cousins, 48*l*. After Sir E. Landseer, by T. Landseer, Dignity and Impudence, 40*l*.; Night, and Morning (a pair), 57*l*.; Stag at Bay, 94*l*.; Monarch of the Glen, 72*l*.; by C. G. Lewis, Hunters at Grass, 78*l*. Mezzotints: After Sir J. Reynolds, Garrick 'twixt Tragedy and Comedy, by E. Fisher, 31*l*.; The Marlborough Family, by C. Turner, 27*l*.; Lady Caroline Howard, by V. Green, 58*l*.; Lady Betty Delmé and Children, by V. Green, 99*l*.; Lady Louisa Manners, by V. Green, 141*l*.; Mrs. Beresford, Mrs. Gardiner, and Lady Townshend, as Graces sacrificing to Hymen, by T. Watson, 66*l*.; Miss Sarah Campbell, by V. Green, 89*l*.; Lady Betty Compton, by V. Green, 33*l*.; Mrs. Carnac, by J. R. Smith, 56*l*.; Viscountess Townshend, by V. Green, 107*l*.; Mrs. Tollemache, as Miranda, by J. Jones, 57*l*.; Mrs. Hale, as Euphrosyne, in 'L'Allegro,' by J. Watson, 38*l*.; Mrs. Pelham feeding Chickens, by W. Dickinson, 153*l*.; Lady Bamfylde, by T. Watson, 162*l*.; The Countess of Harrington, by V. Green, 130*l*.; The Countess of Salisbury, by V. Green, 189*l*. After Sir T. Lawrence, Miss Farran, by Bartolozzi, 31*l*.

Corot's Souvenir de la Villa Borghese was sold the other day in Paris for 15,200 fr.; his La Vallée Heureuse for 7,600 fr.

Fine-Art Gossip.

THE private view of the Royal Academy will be given on Friday, May 4th, from 10 A.M. till 7 P.M. The public will be admitted on Monday, May 7th next.

THE exhibition of paintings by artists of the schools of Ferrara, Bologna, and the Emilia, now in preparation at the Burlington Fine-Arts Club, will contain many interesting examples, beginning with the work of Marco Zoppo when he was fresh from the school of Squarcione, and ending with the first fruits of the art of Correggio. Among the chief contributors will be Lord Wimborne (whose collection is particularly rich in examples of this school from the Casa Conestabili), Sir Francis Cook, Mr. Salt- ing, Mr. R. H. Benson, Mr. Ludwig Mond, and Mr. Ruston. Prof. Venturi, of Rome, whose recent researches have thrown so much light on the history of this school, will contribute an introduction to the catalogue; and the collection of pictures will be supplemented by one of photographs designed to put before students as complete an illustration of that history as possible.

A NAPOLEON memorial, interesting both in itself and for its history, has just come into the possession of the Junior United Service Club. This is the colossal bust of the conqueror done from life by G. B. Comolli, one of the most distinguished of the followers of Canova, who was Professor of Sculpture at Turin from 1806 to 1814. Comolli had several sittings from the emperor, and designed both the colossal statue intended to decorate the triumphal arch outside Milan, and the bust now in question, which is fully described by General Sir Robert Wilson in his "Private Journal" dated Turin,

June 7th, 1814. At that date the changed complexion of affairs had caused the owner of the bust to regard it as a dangerous possession; Sir Robert Wilson no sooner saw it than he bought it. Subsequently he left it by will to the late Admiral Sir Provo Wallis, in whose hands it remained until his death. It has now been presented to the Club by Capt. Bedford Wilson, a grandson of the original purchaser.

AN interesting collection of objects discovered at Silchester during the past twelve months has been on view at the rooms of the Society of Antiquaries.

THE forty-first annual exhibition of pictures by British and foreign artists at the French Gallery, Pall Mall, will be opened to the public on Monday next. The private view is appointed for to-day (Saturday).

It is reported that the civic authorities at Glasgow have prohibited the exhibition in their municipal gallery of 'The Bath of Psyche,' by Sir F. Leighton; 'Diana and Endymion,' by Mr. Watts; 'A Visit to Æsculapius' (probably a repetition of the picture at South Kensington), by Mr. Poynter; and two works by Messrs. Hacker and S. J. Solomon. If such is the case, it is an example of mock modesty of a very crass kind.

MR. CRONIN, of 5, Taviton Street, Gordon Square, will feel indebted to owners of Reynolds if they will favour him with the names or titles for insertion in a catalogue of the works of Sir Joshua which he is preparing.

"Few more interesting documents," writes a Correspondent, "have ever been discovered than that relating to Leonardo da Vinci's 'Vierge aux Rochers,' which has lately been unearthed at Milan, and published separately by Signor Motta in the *Archivio Storico Lombardo*, and by Signor Frizzoni in the last number of the *Archivio Storico dell'Arte*. In the first place it throws new light on the position of the Milanese painter Ambrogio Preda or de Predis, hitherto only known by his signed portraits of the Emperor Maximilian at Vienna and of a young man in the Fuller-Maitland collection, the latter of which was one of the principal objects of interest in the recent exhibition at the New Gallery. On the strength of these several other portraits in the manner of Leonardo da Vinci had been assigned to this master by Morelli and his school. The new document exhibits Ambrogio in the light not of a mere distant imitator of Leonardo, but of his intimate associate and partner in art undertakings. It consists of a petition, signed by the two artists in common, to the Duke of Milan requesting his interposition to secure them proper treatment from the confraternity of the 'Scolari della Concezione' of St. Francis at Milan. They allege that having executed for that body an altarpiece in gilt relief work, two pictures of angels, and one of Our Lady (the latter specially defined as the handiwork of 'il dicto fiorentino,' i.e., of Leonardo himself), they have only received payment for the amount they are actually out of pocket on the gilt altar-work, and that the said scholars are trying to defraud them in regard to the rest by valuing the picture of Our Lady at only twenty-five ducats, whereas it is worth a hundred ducats, and an offer has actually been made for it for that sum by a person from outside. They therefore petition either that a fresh valuation may be made on oath by properly qualified experts, or that they may be allowed to take possession of the painting and dispose of it to the bidder of the higher figure from outside. Now that the picture thus in dispute is Leonardo's original 'Vierge aux Rochers' is beyond a doubt. But which version of the picture? that formerly belonging to Francis I. and now in the Louvre, or that which was actually seen by Lomazzo in the chapel of the Conception at the church of San Francesco, and which afterwards passed, through the collections of Lord Lansdowne and Lord Suffolk, into

the National Gallery? Those who hold on internal evidence by the originality of the Louvre version will infer from this document that the petitioners were allowed to repossess themselves of Leonardo's work and sell it to the outside bidder (presumably from France) whom they mention, replacing it in the church of San Francesco by a pupil's copy done at the price the confraternity were willing to pay, which copy would be the version now in the National Gallery. Those, on the other part, who see the true hand of Leonardo in the London version, must conclude that the confraternity were allowed to retain Leonardo's work, presumably on payment of the full demand, and that a copy was made to be sent to France. Unluckily no answer to or judgment on the petition is preserved to decide the point. I understand that the question is to be fully discussed in an article by Dr. J. P. Richter in the forthcoming number of the *Art Journal*."

A HIGHLY important discovery is announced from Dahshûr by M. de Morgan, the Director of the Egyptian Museum at Ghizeh. Not far from the Pyramid at Dahshûr, to the north, this gentleman has found a royal tomb containing the remains of a new king, probably of the thirteenth dynasty, called Heru-âu-Râ; the sarcophagus chamber was found at a depth of 32 ft. Like so many fine tombs of this period, it was ravished in ancient days, but the mummy, though in a bad state of preservation, has been found intact, together with the wooden sarcophagus decorated with plates of gold inscribed with the royal cartouches and titles, and a number of gilded paste ornaments. Near the sarcophagus was found a gilded wooden shrine, also inscribed with the royal cartouches and inscriptions, and in it a gilded ebony statue of the king about 4 ft. 8 in. high. Two broken "Canopic" vases, an alabaster table of offerings inscribed with lengthy religious texts and the king's names, and a very large number of smaller objects complete the "find." M. de Morgan has reason to believe that he is on the eve of finding the tombs of the kings who built the brick pyramids at Dahshûr, and he is pressing on the work with renewed activity. It is early to decide where this new king is to be placed, but it is pretty certain that we must consider him to belong to the early part of the period of the thirteenth dynasty, when names of the kind were in use; as many copies of the name have been found, there can be no doubt about the accuracy of the reading of the signs. Egyptologists will anxiously await news of M. de Morgan's further discoveries in this new field.

ONE of the most powerful and attractive pictures in the Salon, which will be opened to the public, as usual, on the 1st of May, is M. Clairin's 'La dernière Messe.' M. P. L. Couturier contributes 'Un Coin de Basse-Cour'; M. Moreau de Tours 'Obsession.' M. Fremiet's statue of Meissonier will figure in the garden; it is at present in plaster.

PROF. D. H. MÜLLER, of Vienna, will publish shortly in the *Denkschriften* of the Royal Academy of Science of Vienna a lengthy communication upon some Hymyaritic and Ethiopic inscriptions in Abyssinia, printed from "squeezes" made at Aksum, Yeha, and other places by Mr. J. T. Bent in 1892. A few of these texts supply new facts for the ancient history of Abyssinia, and the copies of those which have before been published may now be emended in many important particulars. In addition to the complete texts printed in Oriental characters, Prof. Müller will give four photographic copies of the "squeezes," and a table showing the development of the Ethiopic alphabet. The work will be entitled 'Epigraphische Denkmäler aus Abessinien.'

THIS season will be an active one for exploration in Asia Minor. The excavations are being renewed for the German Government at Hissarlik in the Troad, the Turkish Government

requiring that the objects discovered shall be placed at its disposal, the German Government taking casts. Herr Busson, an eminent archaeologist of Leipzig University, has already arrived in Smyrna, and proceeded to the interior. M. Jacques Boni, Inspector of Monuments in Italy, is engaged on a mission to the European and Asiatic provinces of Turkey and to Greece. In Albania, in repairing the old mosque at Elbassan, a great mass of old Mussulman and Austrian coins have been found.

PROF. HALBHERR writes to us from Crete:—

"Since my last 'Notes from Italy' were penned (*Athen. No. 3465*) a postscript has become necessary. The commission appointed by the Ministry of Public Instruction to examine the site where it was said a new Vetulonia had been discovered has concluded that there are no traces there of a real city, but only of some ancient building, perhaps a temple. There are, however, some archaeologists who, relying on the texts of certain authors, maintain that the site of the Vetulonia of historic times was more in the direction of Massa Maritima, while that of the archaic period would remain identified with the acropolis excavated by Cav. Falchi."

DURING a recent excavation in the Römerkastell at Nieder-Bieber, near Neuweud on the Rhine, a bronze bust of the Emperor Gordian (it is not said which of the Gordians) was unearthed. The bust, which is larger than life size, is a splendid piece of work, and will be placed in the Provinzial-Museum at Bonn.

THE first lines of the Pæan which we mentioned last week as discovered at Delphi run as follows:—

Πυθίαν ιερόκτιτον
ναίων Δελφίδ' ἀμφὶ πέτρῳ
αἰὲ θεοπύρμαντιν ἔ-
δραν, ἵημι Παιάν,
Ἀπολλων, Κοῖον τε κόρας
Λατοῦς σεμνὸν ἀγαλμα καὶ
Ζηνὸς ἱψίστον, μακάρων
βουλὰς, ὧ ἱε Παιάν.

It was found in the treasury of the Athenians. "The characters," says Prof. Lambros, "belong to the last three centuries before the birth of Christ; a more precise date Prof. Weil declines to commit himself to. The text contains several new words which are not to be found in the dictionaries: *ιερόκτιτος*, *θεοπύμαντιν*, *χλωρότομος*, *εἰπνοος*, *ἐξαβρίνω*. On this list of Prof. Weil's I may be allowed to remark that Hermann introduced *εὐπύωνος* into the text of Sophocles; and it occurs in the scholia to Joannes Scholasticus (Migne, 'Patrol. Gr.,' lxxviii., 676b)."

A CORRESPONDENT writes:—

"The old style of carpet design in Turkey is being stimulated by the demand for restoration of the mosques, which throughout the country are profiting from the improved administration of the revenues by the Ecclesiastical Commissioners. Thus the former carpets of large size are being replaced in the same designs, and the designers in the Smyrna district belong to the ecclesiastical body, following ancient traditions. Presents of carpets are also yearly made to Mekka and other holy places. Some branches of art have, however, passed into the hands of Armenians, working under Italian inspirations."

MUSIC

THE WEEK.

QUEEN'S HALL.—Philharmonic Concerts.
ST. JAMES'S HALL.—Stock Exchange Orchestral Society.

A LARGE audience attended the third concert for the present season of the Philharmonic Society, which took place on Thursday last week, the promised reappearance of M. Sapellnikoff probably constituting the principal attraction. The Russian pianist was heard to great advantage in Schumann's Concerto, although his interpretation of this masterpiece was, in some respects, widely divergent from the traditional reading of Madame Schumann and her most

gifted pupils. Though by no means too vigorous or wanting in delicacy, it was more noteworthy for intellectuality than dreamy tenderness. M. Sapellnikoff's manipulation was superb, and the audience, recognizing the highly praiseworthy features in his performance, recalled him several times, and at last exacted an encore, the response to the demand being one of Liszt's Rhapsodies. Dr. Hubert Parry's Overture in A minor, 'To an Unwritten Tragedy,' was first performed at the Worcester Festival on September 13th last year, and was then fully described (*Athen.* No. 3439). Further acquaintance only serves to confirm the first impression as to its virility and musicianly qualities generally. What the composer seeks to convey by his music we do not know, nor is it a matter of much consequence; enough that the themes are striking individually and well contrasted, while their treatment shows the hand of a consummate musician. Another novelty at these concerts was Berlioz's early Overture to 'King Lear,' in which all the passion and eccentricity of the young French composer's nature are fully illustrated. The symphony was Beethoven's in B flat, No. 4, a fine rendering of which was secured under the direction of Dr. A. C. Mackenzie. Madame Amy Sherwin, who was to have been the vocalist of the evening, could not appear, but at the last moment Miss Ella Russell kindly consented to take her place, and sang with much expression 'Deh! vieni,' from Mozart's 'Le Nozze di Figaro.'

A most interesting, but much too lengthy programme was offered by the admirable amateur orchestral and vocal society associated with the Stock Exchange at its third subscription concert of the present season on Tuesday evening. Two overtures were heard for the first time in London, one being that to the late Sir Robert Stewart's cantata 'The Eve of St. John.' A melancholy interest attached to this, as the composer had promised to come from Dublin to conduct it. The cantata itself was performed at the Crystal Palace a few years ago. Its overture is a picturesque, if not particularly original piece, and is effectively scored. The other work is from the pen of that talented young musician Mr. Learmont Drysdale, and is entitled 'Herondean,' after a Lowland glen in the Moorfoot Hills. The themes are extremely bright and appropriately Scottish in character, although the working out is a little crude, and would bear compression, and the orchestration might be more varied, too much of the work being given to the violins. Mr. Drysdale, however, should persevere, for he has ability beyond the average. Mr. George Kitchen's fine body of players rendered a large measure of justice to Mozart's Symphony in E flat and a selection from Sir Arthur Sullivan's incidental music to 'The Tempest.' The performance of Beethoven's Pianoforte Concerto in C minor by Miss E. Torrens-Johnson was clear, correct, and refined, and the young pianist introduced a beautiful *cadenza* by Madame Schumann. Mlle. Jeanne Ystella, a light and well-trained soprano, made a favourable impression in airs by Rossini and Saint-Saëns. The male-voice choir was admirable in some glees and part-songs, but Schubert's fine though difficult 'Song of the Spirits over

the Waters' scarcely received justice, the intonation being very faulty at times.

Musical Gossip.

THE Royal Academy of Music has just completed the seventy-first year of its existence, the first lessons having been given on March 24th, 1823. In order to celebrate the event a special concert will be given at the Queen's Hall on May 10th. The programme will be made up of compositions by past students of the institution, including such eminent musicians as Sterndale Bennett, Mr. F. Corder, Mr. Edward German, Sir George Macfarren, Dr. A. C. Mackenzie, and Sir Arthur Sullivan, while all the performers will be either past or present pupils. Among those whose offers have already been accepted are Mrs. Mary Davies, Madame Clara Samuël, Miss Hilda Wilson, Miss Zimmermann, and Messrs. Arthur Oswald, John Radcliffe, and W. Shakespeare. The proceeds of the concert will be devoted to a fund for reducing the fees of poor and deserving students.

THE first issue of the prospectus relative to the next triennial Chester Festival is to hand. The celebration will take place on July 25th, 26th, and 27th, but will be prefaced by special services in the cathedral on Sunday, the 22nd, Mendelssohn's 'Hymn of Praise' being announced to be rendered in the evening. The principal features of the festival programme are Mendelssohn's 'Elijah' and 'Hear my Prayer,' Beethoven's C Minor Symphony, Verdi's Requiem, Cherubini's Mass in D, Schubert's Symphony in C, No. 9, Handel's 'Messiah,' Dr. Hubert Parry's 'Judith,' and a new sacred cantata, 'The Soul's Forgiveness,' by Dr. F. J. Sawyer. These performances will take place in the cathedral, but there will be a concert in the music hall on Thursday evening, the 26th, at which a new Symphony in F, specially composed for the festival by Dr. J. C. Bridge, the conductor, and Sullivan's 'Golden Legend' will be presented. The principal vocalists engaged are Mesdames Anna Williams, Antoinette Trebelli, Medora Henson, Marian McKenzie, and Clara Butt, and Messrs. Lloyd, Iver McKay, Andrew Black, and Bantock Pierpoint.

THE first of a brief series of Saturday afternoon orchestral and choral performances at the Queen's Hall was given last week, under the direction of Mr. Robert Newman and with Mr. F. H. Cowen as conductor. 'The Golden Legend' was performed, and Sir Arthur Sullivan's favourite cantata received, on the whole, a worthy interpretation, although the newly formed choir might have sung with more crispness and with clearer enunciation of the words. As the soloists, Miss Ella Russell, Miss Greta Williams, Mr. Lloyd, Mr. John Sandbrook, and Mr. Watkin Mills were entirely satisfactory.

THE final concert of the regular series at the Crystal Palace took place last Saturday with a familiar programme. Beethoven's Symphony in C minor, Dr. A. C. Mackenzie's picturesque Overture to 'Twelfth Night,' and Wagner's to 'Tannhäuser' were the orchestral items; and a very brilliant and powerful rendering of Liszt's Pianoforte Concerto in E flat was afforded by Madame Sophie Menter, the work of the Weimar virtuoso suiting her to a nicety. Making allowance for pardonable nervousness, Miss Jessie Hudleston may be complimented on her first appearance at these concerts, as she sang airs by Mozart and Goring Thomas with sweetness and expression. Mr. Manns's well-earned benefit concert takes place this (Saturday) afternoon.

THE memorial to the late Madame Jenny Lind in Poets' Corner at Westminster Abbey was unveiled by Princess Christian on Friday morning last week. A considerable number of musicians were present, and the proceedings were impressive.

PROF. BRIDGE has delivered his Easter term musical lectures in connexion with Gresham College at the City of London School during the past week. The subjects were: 'Pelham Humfrey and his Music'; 'On the Road to the String Quartet,' illustrating old German, French, and Italian composers; and Mace's work, 'Musick's Monument.'

ON Wednesday evening there were two concerts by amateur orchestral societies. The older association, which styles itself the "Royal," gave its third performance for the present season at the Queen's Hall. The programme, curiously enough, did not contain a symphony, the items for orchestra alone being the Prelude to 'Lohengrin,' which Mr. George Mount took at an unusually quick pace; Sterndale Bennett's overture 'Paradise and the Peri,' Mr. Mount's dainty little Pizzicato for strings, and the Overture to 'William Tell.' A further selection from Rossini's opera was well rendered by Mlle. Biancoli, Miss Minnie Price, Mr. Iver McKay, Mr. John Sandbrook, Mr. A. J. Puttick, and the Queen's Hall Choral Society. The powerful and spirited style of Madame Sophie Menter was displayed to advantage in Chopin's Andante Spianato and Polonaise Brillante in E flat, Op. 22.

FORMAL record can alone be made concerning the Westminster Orchestral Society's concert. The programme included Mozart's Symphony in G minor, Schubert's 'Rosamunde' Overture, a Concert Overture in C minor by Mr. A. Barclay Jones, and Henselt's enormously difficult Pianoforte Concerto.

MR. ALFRED J. EYRE, who has been organist at the Crystal Palace for the last fourteen years, has just recovered from a serious illness, the result, it is said, of overwork. He has, therefore, placed his resignation as organist in the hands of the directors. Mr. Walter W. Hedcock has been appointed organist and accompanist in the place of Mr. Eyre, and will begin his duties on Whit Monday, May 14th.

MISS ELLA RUSSELL has been engaged to sing on the rehearsal and selection days of the Handel Festival at the Crystal Palace in the place of Miss Emma Juch, who will be unable to come to England in June to fulfil her engagement.

MR. CECIL SHARP announces a series of ten lectures on Wagner at the Hampstead Conservatoire on Friday afternoons, commencing next week. The course will embrace comments on all the music dramas, the literary works, and the general tendencies of the poet-composer's theories and art works.

ACCORDING to returns referring to State-aided schools in England and Wales in 1892, the staff notation was used in 2,413, and the tonic sol-fa in 17,503 schools. Ten years ago 18,593 schools taught singing by ear; in 1893 only 9,655. The total grant for music in 1892 was 183,480*l.* as against 114,068*l.* in 1884.

PERFORMANCES NEXT WEEK.

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| MON. | Signor Scuderi's Concert, 3, Steinway Hall. |
| — | Madame Roger Mielos's Pianoforte Recital, 3, Princes' Hall. |
| — | Miss Mathilde Verne and Miss Barns's Piano and Violin Recital, 3, St. James's Hall. |
| — | Cardinal Vaughan's Lecture and Concert, 8, St. James's Hall. |
| TUES. | Signora Teodora's Concert, 8, Princes' Hall. |
| — | Mr. F. Dawson's Pianoforte Recital, 3, St. James's Hall. |
| — | Miss E. Watson and Miss A. V. Mukle's Orchestral Concert, 8, St. Martin's Town Hall. |
| WED. | Madame Sophie Menter's Pianoforte Recital, 8, St. James's Hall. |
| — | Philharmonic Concert, 8, Queen's Hall. |
| THURS. | Gluck's 'Orpheus,' 2, Drury Lane Theatre. |
| — | Miss Carrie Townsend's Concert, 3, Queen's Hall. |
| — | Society of Universal Philanthropy's Concert, 8, Queen's Hall. |
| — | The Laitner Choir Concert, 8, St. James's Hall. |
| — | Miss Clara Osmond's Pianoforte Recital, 8, Steinway Hall. |
| — | Miss Pauline Barrett's Recital, 8, Prince of Wales's Club. |
| — | Strolling Players' Amateur Orchestral Society's Concert, 8.30, Queen's Hall. |
| FRI. | Mr. Cecil Sharp's First Wagner Lecture, 3, Hampstead Conservatoire. |
| — | Royal Engineers' Band Concert, 3, Queen's Hall. |
| SAT. | Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall. |
| — | Wagner Concert, 3, Queen's Hall. |
| — | Mr. W. H. Wing's Concert in aid of the Great Northern Central Hospital, 8, Princes' Hall. |
| — | Miss Anna Koeckner's Concert, 8, Queen's Hall. |

DRAMA

THE WEEK.

AVENUE.—'Arms and the Man,' a Play in Three Acts. By Bernard Shaw.
HAYMARKET.—'A Bunch of Violets,' a Four-Act Play of Modern Life, founded on 'Montjoye.' By Sydney Grundy.

MR. BERNARD SHAW may claim to have invented a drama which Polonius, with his far-reaching capacity for classification, would have hesitated to qualify. In the spirit of banter in which the whole is conceived and executed he describes it as a romantic comedy, and in an epilogue, disguised as a speech, he spoke of it as intended for tragedy. It is, in fact, farce with a leaven of satire, and more than a suspicion of burlesque. Whatever may be its *genre*, it is at least not the *genre ennuyeux*. It was received with acclamation by an audience delighted, tickled, and amused. Some offence was bred. There were those present who resented its impertinences and saucinesses. This is to take the piece in the wrong spirit. Saucy and impertinent it intentionally and, so to speak, avowedly is. Its spirit is as mocking as that of Mr. Gilbert's 'Engaged,' and the confidential servant who encourages his sweetheart to marry her master instead of himself, since there will then be more to be made out of her, belongs to the same family as Mr. Gilbert's hero, who offers to the lady of his choice any form of service short of pecuniary disbursement. Sympathy is thrown to the winds, moral responsibility even is put on one side, and the whole is idle, brilliant, fantastic. Mr. Shaw's characters are the shallowest impostors ever seen. His Bulgarian hero has won a battle by leading, in defiance of the rules of war, a charge of cavalry against a battery of Maxim guns. He none the less knows himself to be a coward. His heroine has the prettiest possible affectations of superiority and worth. Her looks have the limpidity of conscious purity, and her manners the repose that stamps the caste of Petkoff, owners of an electrical bell and of the only private library in Bulgaria. She, too, is a transparent humbug to herself, and when her statement that she has only told two lies in her life is received with ungallant incredulity by a somewhat matter-of-fact lover, she only asks him how he came to find her out. Others have believed her, and why not he? Whatever its name, Servian or Bulgarian, this world is part of the Palace of Truth, or, if you will, the domain of fairyland. The first act, in which a Swiss mercenary in the pay of Servia, hotly pursued by the Bulgarians, takes refuge in the bedroom of a Bulgarian matron, by whom he is protected, is pretty and almost tender. When, peace having been declared, and prisoners having been exchanged, the fugitive officer returns and is accepted as a guest in the house of which, unconsciously to its proprietor, he has been a previous inmate, the whole goes off into burlesque. Mr. Shaw's spiriting is in the main gently and cleverly done. Once only, when he paused to preach, did he come to grief. His piece produced incessant manifestations of amusement, and might well obtain an enduring success. It owed much to a fascinating performance by Miss Alma Murray of the

heroine. Mr. Yorke Stephens and Mr. Bernard Gould were also seen to advantage.

Mr. Grundy's second adaptation of 'Montjoye' is wholly different from and more shapely than the first. Out of the curious, perverse, and ill-constructed piece of M. Feuillet, Mr. Grundy has obtained a not very probable, but fairly efficient melodrama. Not wholly successful is the manner in which the difficulties in suiting the original to English views have been faced. The relations between Montjoye and the mother of his children are frankly unconventional. She is his mistress, and the children are legally not his. Mr. Grundy's hero meanwhile has committed bigamy, and the woman who succeeds in disturbing his domestic relations has the best right to do so, seeing that she is his wife. She has herself contracted second nuptials, and the main story of the play deals with the attempt of the husband number one, with her aid, to swindle husband number two. This exemplary scheme miscarries. The wife is jealous of her daughter. One still remembers in M. Feuillet's piece the resentment of M. Lafont as Montjoye—one of that admirable actor's greatest parts—when the mistress seeks to obtain the jewels of the girl, and is ordered by her lover out of his house. In Mr. Grundy's piece the heroine tries fruitlessly to seize the bunch of violets which is the child's daily present to her father. Unwilling to undergo defeat, she makes wild offers until practically the father stands between the violets and his fate. Let him yield these, and peace, prosperity, and success (all of the most dishonouring kind) are his; keep them, and ruin, despair, and death are their price. He keeps them and commits suicide. Pretty enough may be the idea of this. It is, however, forced and fantastic. A character such as Mr. Grundy has depicted is not likely to be so squeamish. Wholly unlike the Montjoye of M. Feuillet is Sir Philip Marchant. He is a swindler of the most atrocious and transparent type, seeking to sell to his dupe a diamond mine which has no existence, and under the veil of sanctimony committing the most pitiful of crimes. He is unsuccessful, moreover, checked by his underlings, and with all the appearance of affluence is, in fact, at the last gasp. For a character such as this there is, of course, no redemption. The frankly ridiculous termination of 'Montjoye' is accordingly rejected, and the hero falls a victim to his blunders as much as to his crimes. Inconsistent as it is, the character furnishes Mr. Tree with a part in which his admirable method is seen to advantage. A ripper, more thoughtful, or more artistic piece of acting has rarely been witnessed. Mrs. Tree plays with artistic conscientiousness and admirable subtlety one of the most cat-like and repellent of adventuresses. A performance admirable in *ensemble* is supplied by Miss Lily Hanbury, Mr. Nutcombe Gould, Mr. Lionel Brough, and other actors.

Dramatic Gossip.

WE ought to have chronicled before now the death of Count F. A. von Schack, the author of the celebrated 'Geschichte der dramatischen Literatur in Spanien.' Ticknor met him in

Madrid, and described him as a simple-minded German who toiled like a dog. His three volumes remain to the present day unsuperseded and indispensable to the student of the drama, who owes their author a deep debt of gratitude. Besides being an historian of the drama, Schack was himself a dramatist and a poet. He was a great translator too, and wrote an excellent account of the 'Poesie und Kunst der Araber in Spanien und Sicilien.' For nearly forty years past he had lived at Munich, where he formed a picture gallery, which became one of the sights of the capital. Schack used to complain of German indifference to literature, and say that had he been an Englishman he would have enjoyed a high reputation.

'GENTLEMAN JACK' is the title of a melodrama in which Mr. James J. Corbett, known as a prizefighter, made his appearance on Saturday last at Drury Lane. It is to the credit of two English actresses that they declined to take part in the entertainment. Neither piece nor performance calls for comment.

A VARIETY entertainment given at the Gaiety on Monday afternoon for the benefit of Mr. Meyer Lutz was supported by Mr. Toole, Mr. Lionel Brough, Mr. Arthur Williams, and many other comedians. The occasion was remarkable inasmuch as it celebrated the twenty-fifth year of union, or the silver wedding, between the conductor and the theatre. Such an occasion is naturally rare, since nowhere are the uncertainty of life and the mutability of fortune illustrated so clearly as on the stage.

'HER DEAREST FOE,' an adaptation of Mrs. Alexander's novel, is promised at the Criterion at an afternoon representation on Wednesday next.

MR. CHELTNAM'S 'Charming Mrs. Gaythorne,' produced on Thursday afternoon in last week at the Criterion Theatre, is a piece of the class of 'The Scrap of Paper' ('Les Pattes de Mouche'). It is more than a little out of date, and was received with no special favour.

'A SOCIETY BUTTERFLY' is the title finally adopted for the forthcoming novelty at the Opéra Comique.

THE COURT Theatre will shortly reopen with a version by Mr. Clement Scott of 'Denise,' in which Miss Olga Nethersole will play the heroine.

MISCELLANEA

Wafer-stamps.—It must come as a surprise to many of your readers to learn that the term "wafer-stamp" is something new and strange. Will you allow me, then, to quote an instance of the use of the term by Dickens, some fifty years ago, in his 'Martin Chuzzlewit,' chap. xxxix., when Tom Pinch and John Westlock call on Mr. Fips at his office in Austin Friars? In a pause in the conversation we are there told that Mr. Fips "took up the wafer-stamp, and began stamping capital F's all over his legs"; that he took off "a very deep impression of the wafer-stamp upon the calf of his left leg"; and that he put down "the wafer-stamp." When the great 'New English Dictionary' gets to the letter W, I doubt not that our great-grandchildren will find there many other instances quoted of the use of this term.

P. A. DANIEL.

TO CORRESPONDENTS.—T. G. O.—C. H. R.—W. G. B.—A. G.—J. S.—J. P.—received.
No notice can be taken of anonymous communications.

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